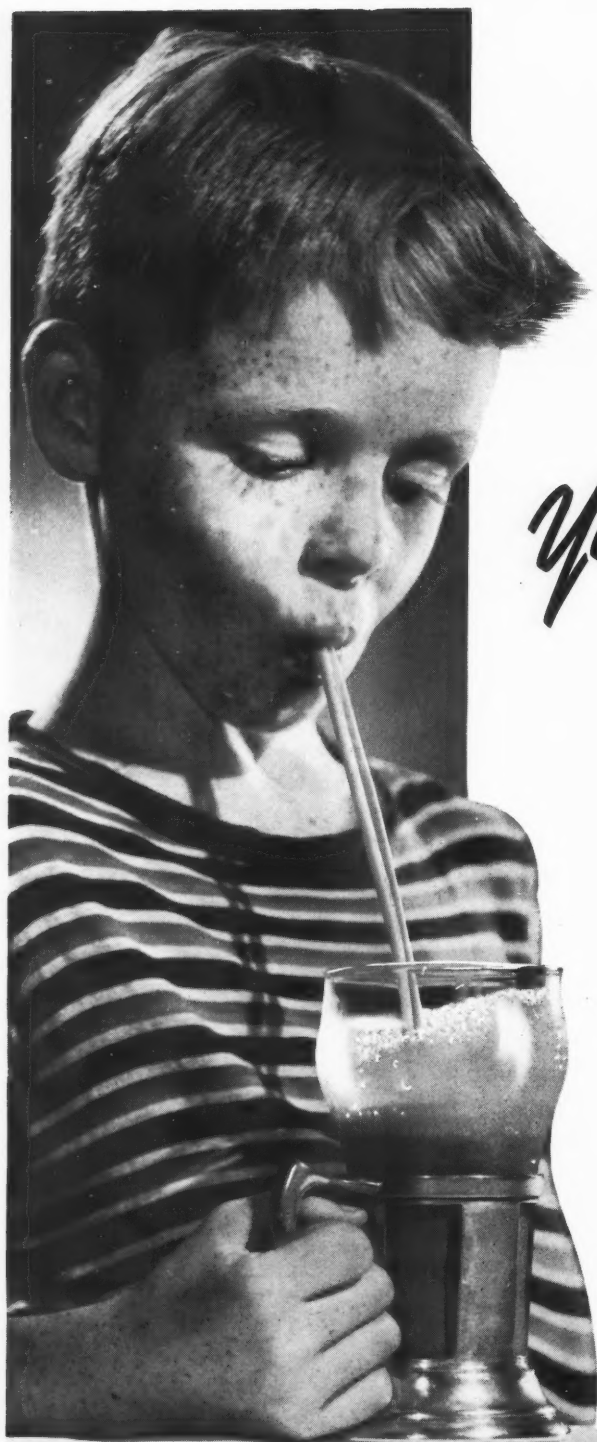




THE INLAND PRINTER

September 1940



*You Get a Better Pull
with*

CHAMPION PAPER

The sweet nectar of profitable returns rewards the advertiser and printer who put real appeal into sales literature. And the way the story looks on paper helps determine the response. For best results, your customer needs good copy, art, and plates, and you can improve his returns by using Champion paper. Whether you need coated or uncoated book, offset or envelope, cardboard, postcard, or cover, Champion quality will give you and your customer the most for your money.



THE CHAMPION PAPER AND FIBRE CO., Hamilton, Ohio

MILLS AT HAMILTON, OHIO . . . CANTON, N. C. . . . HOUSTON, TEXAS

*Manufacturers of Advertisers' and Publishers' Coated and Uncoated Papers, Cardboards, Bonds, Envelope
and Tablet Writing . . . Over 1,500,000 Pounds a Day*

DISTRICT SALES OFFICES

NEW YORK CHICAGO PHILADELPHIA CLEVELAND BOSTON ST. LOUIS CINCINNATI ATLANTA



One line or a thousand—cast direct from the copy—that's LUDLOW...

Because no printer can predict his type requirements for tomorrow's jobs, he must be prepared for the unpredictable.

- With a Ludlow machine on the floor and fonts of Ludlow matrices in the cases, the composing room is always ready to meet the unpredictable quantity demands of future copy, and to handle them efficiently and rapidly without delay and without having first to buy or cast even a single piece of type.

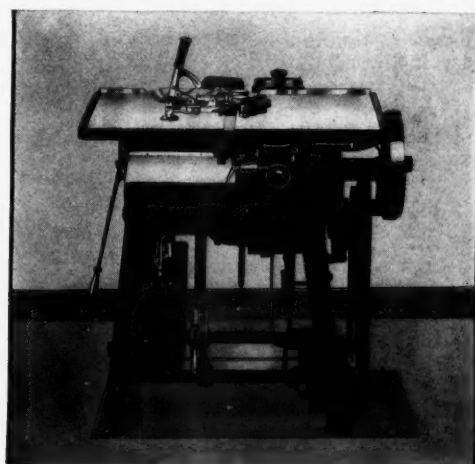
- This freedom from worry about type supply, the provision of new, sharp, and unworn sluglines for every job, and the facility of holding any jobs standing without depleting type supply, place the Ludlow-equipped printer head and shoulders above any competitor dependent upon single types.

- With hot metal in the crucible, the Ludlow stands ready to meet any demand. Composition is produced direct from copy. Matrix setting and spacing, and the casting of sluglines are simple operations. The selection of typefaces and point-sizes is limited only by the Ludlow typeface matrix fonts in the cabinets. Yet the time required

for setting, spacing and making up the completed form is less than that necessary with single types.

- With Ludlow equipment, the modern printing plant has adequate composition facilities always ready for use when needed. Ludlow composition is economical because it is one-cost composition, in which type-making and distribution are included in the chargeable time.

- Your plant needs Ludlow to surmount today's competition. With it you will find, like hundreds of others, that you can produce finer typography with greater efficiency and at a lower cost. Full information will be sent you gladly upon request.



LUDLOW TYPOGRAPH CO.

2032 Clybourn Avenue + Chicago, Ill.

Set in members of the Ludlow Tempo family

Please Mention THE INLAND PRINTER When Writing to Advertisers

**CHECKING POINT
NO. 7**
for
September

Have you too many presses? . . . Could a smaller number of smaller presses do all the work — thus saving rent, upkeep, overhead, supervision and labor?

"FLYING MOTORS" army airmen call the new fighters. Almost tiny, stripped of every superfluous ounce and piece of mechanism, these enormously powerful midjets cover incredible distances, accomplish incredible things. No gangling World War planes could stand up to one of them for a moment. So it is with seemingly tiny modern presses, be they jobbers, cylinders or rotaries — no press of World War style can hope to stand against them.

Two modern Simplexes make an unbeatable combination in their size range whether the process be letterpress, offset or gravure. These modern Millers will:

1. print tissue, paper or cardboard; black and white, solid tints or process work; small or long runs; fine quality or run-of-the-shop work.

2. provide the versatile production of a pair of 4500 per hour presses with quick get-a-way — over fifty thousand impressions per eight hour day at 70% of maximum running speed.

3. enable both owner and operator to handle sales or production problems intelligently, based on past and practical experience coupled with up-to-the minute presses.

4. need a minimum of floorspace with no special preparation or trial or experimental period.

5. use standard materials and labor available anywhere.

Briefly, a pair of Simplexes, with less effort and supervision, will produce a wider range of work at less cost. Information gladly given on request.



**MILLER PRINTING MACHINERY CO.
PITTSBURGH, PA.**

*World's largest exclusive manufacturer of
automatic cylinder presses*

The

SEPTEMBER, 1940

Volume 105 • Number 6

Inland

Printer

*The Leading Business
and Technical Journal of
the World in the Printing
and Allied Industries*

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J. L. Frazier, Editor

Howard K. Graves, Assistant Editor

Frank S. Easter, Promotion

E. H. Bratlie, Circulation

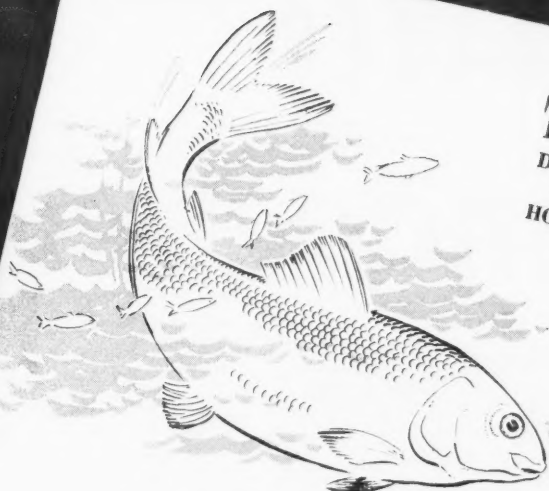
Western Advertising: William R. Joyce, 309 West Jackson Blvd., Chicago
Eastern Advertising: John E. Allen, at 522 Fifth Avenue, New York City

THE INLAND PRINTER, September 1940, Volume 105, No. 6. Published monthly by The Inland Printer Company, 309 West Jackson Boulevard, Chicago, Illinois (Eastern Office, 522 Fifth Avenue, New York City). Subscription is \$4.00 a year in advance; single copies, 40 cents. Canada, \$4.50 a year; single copies, 45 cents. Foreign, \$5.00; single copies, 50 cents. Entered as Second-class matter, June 25 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879.

All manuscripts should be accompanied by adequate postage for their return. THE INLAND PRINTER assumes no responsibility for unsolicited contributions, except to accord them courteous attention and ordinary care.

Member Associated Business Papers • Member Audit Bureau of Circulations

See Advertisers Index on Page 100



THE WHITEFISH

Discriminating diners savor
The whitefish for his tempting flavor;
HOWARD users, with the same insight,
Prefer a bond that's truly white.

End your Search for a WATERMARKED SULPHITE that's truly WHITE

By getting Acquainted with

HOWARD BOND

WATERMARKED

"THE NATION'S BUSINESS PAPER"

Envelopes to Match

WHITE For Letterheads • 14 COLORS For Business Forms

You'll like HOWARD MIMEOGRAPH and HOWARD LEDGER too

THE HOWARD PAPER COMPANY, URBANA, OHIO

Send me ☐ Howard Bond Portfolio ☐ Howard Ledger Portfolio
☐ Howard Mimeograph Portfolio

Name _____ Position _____

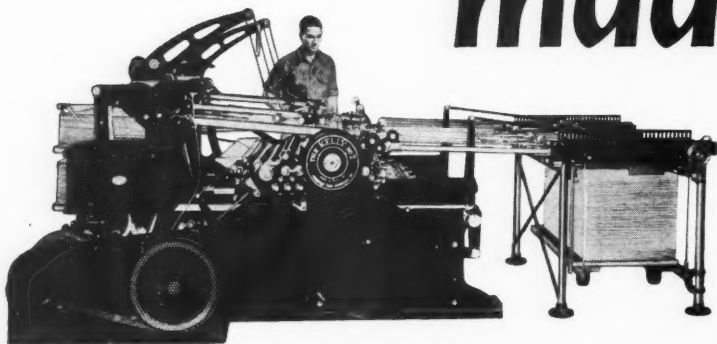
Firm _____

Address _____ City _____

Please attach to your business stationery

Please Mention THE INLAND PRINTER When Writing to Advertisers

jobs stay made ready



on the

No. 2 KELLY

Largest sheet: 24x35 inches
Smallest sheet: 8½x11 inches
Motored by Kimble

Once a job is made ready on the No. 2 Kelly . . . with its extra weight and rigid impressional strength . . . it *stays* made ready to the end of the run! The time saved gives you more salable sheets and cuts lost time costs to a minimum. Jobs you would otherwise run on larger, slower-moving and more costly automatics can be run on the No. 2 Kelly . . . with full ink coverage and increased profits. The No. 2 will print 22x34 double folio, 22x28 the popular double cap sheet, 20x26 cover stock, or half sheets of 35x45 without taxing it to capacity. Or, you can print eight pages, 8½x11, of office forms or halftones. Many of the world's finest printers swear by their No. 2 Kelly's ideal size and ability to turn out high quality work . . . find them just as ideal for run-of-the-hook work. You, too, can modernize your plant for greater production and profit with a No. 2 Kelly. Ask your ATF Salesman for details, or send for new five-color press sheet.

Other famous ATF Presses: No. 1 Kelly, 17x22 Kelly, Kelly Clipper, Little Giant and ATF-Webendorfer Offset Presses.

American Type Founders

200 ELMORA AVENUE • ELIZABETH, NEW JERSEY

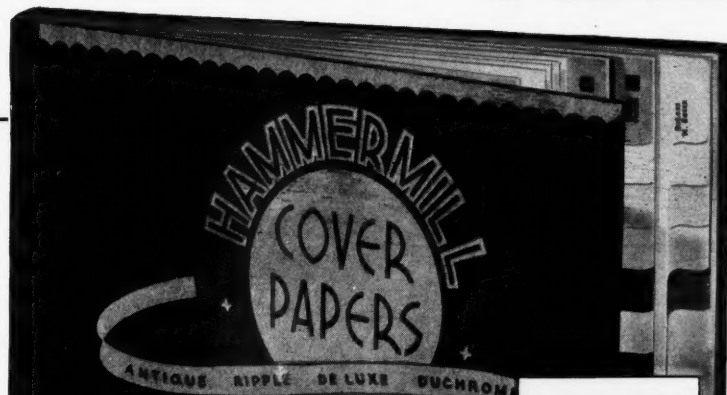
Branches in 23 Principal Cities

Types used: Lydian Bold Italic, Spartan and Phenix

THIS BOOK CAN BE THE

Best Cover Salesman

IN YOUR SHOP!



5 NEW COLORS
... EYE-STOPPERS,
EVERY ONE!

A NEW FINISH
... IN DE LUXE
HAMMERMILL
COVER!

NEW PROFITS
... WITH TODAY'S
MOST UP-TO-DATE
LINE OF
COVER PAPERS!

3 NEW WEIGHTS
... IN WHITE—ANTIQUE
AND RIPPLE
FINISHES!

**Get in line for profitable business
with the sparkling new line of Hammermill Cover!**

WHEN a customer says, "I want to make this booklet look fresh and different," that's your cue to put this Hammermill sales-maker to work. Get out your Hammermill Cover Sample Book and show him these new cover styles.

Show him *Sandstone*, the finish with a texture that's richness itself. Show him the eye-catching Hammermill colors—"stoppers," every one. Show him *Straw*, a mellow India tint . . . *Lime*, a warm,

appealing light green . . . *Gold*, as rich and sparkling as its name . . . *Cobalt*, a powerful, brilliant blue . . . *Tangerine*, a striking red-orange that practically sells itself. And, if he has special requirements, show him the new weights—80-pound, 100-pound—and 160-pound that is especially adapted for mechanical binding.

Show him . . . and you'll sell him! For with these new items Hammermill offers you the most up-to-date and salable line of cover papers on the market today. The entire line is in the Hammermill Cover Sample Book. Send for your copy now.

**SEND FOR
SAMPLE BOOK!**

**HAMMERMILL
COVER**

MADE BY THE MAKERS OF HAMMERMILL BOND

*Send
for it!*

Hammermill Paper Co., Erie, Pa.
Gentlemen: Please send me the new Sample
Book of Hammermill Cover Papers.

NAME _____

POSITION _____

(Please attach to your business letterhead) IP-SE.

Please Mention THE INLAND PRINTER When Writing to Advertisers



When you are driving across country and have to slow down for towns and villages you're always glad when you reach the sign which tells you it is safe to "Resume Speed." At least you're glad if you have a modern smooth-running car which can do high speeds safely; but if you've got a "Jalopy," you **can't** resume speed.

Chicago
Atlanta
Cleveland
Dallas
Des Moines
Detroit
Houston
Indianapolis
Kalamazoo
Kansas City

Minneapolis
Nashville

Oklahoma City

Pittsburgh

St. Louis

Springfield, O.

When Fall orders begin to come into your shop you can't resume speed if your equipment isn't up to par . . . one of the first things to check up on is your roller equipment. Many a printer has "muffed" a job because he didn't find out until the last minute that his rollers needed replacing. Change in weather conditions or improper care may have reduced roller efficiency . . . and rush orders won't wait until you can get delivery on a new set!

with what
?

Be sure **your** rollers aren't "Jalopies." Check them NOW and get set with BINGHAM, the leading manufacturer of ALL KINDS of printers' rollers. Whether your needs call for COMPOSITION, RUBBER or VULCANIZED OIL you'll find that scientific knowledge, experience and the modern efficiency of its SIXTEEN FACTORIES enable BINGHAM to sell MORE FOR LESS.

SAM'L BINGHAM'S SON MFG. CO.



presents

THE MILLER MULTI-PILE DELIVERY

**the first delivery providing continuous operation
for sheet-fed presses . . . and eliminating costly
stops for press unloading . . .**

Continuous Operation . . . new, profitable, high production. Apart from the average forty seconds needed for placing new feeder loads, modern Miller Automatics may be run steadily — continuously, 24 hours daily by means of the new Multi-Pile delivery. Never a stop necessary for unloading.

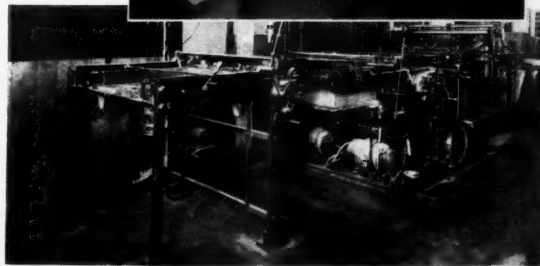
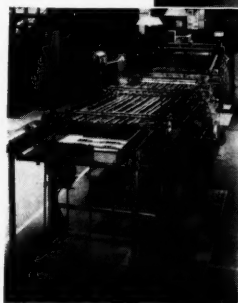
Versatile . . . more time for sheet drying minimizes offset, facilitates gloss and dull ink printing. Less spray required. Sheets may be "racked" without losing production. Long or short runs; special or general printing; light or heavy stocks; all are handled with ease, saving time in pressroom, bindery and other departments.

Simple to Use . . . and install. Two delivery piles are utilized, into one of which sheets are delivered while the other pile is being removed and replaced by a fresh board. The low cost of a Multi-Pile appears even more reasonable in ratio to increased production and efficiency. The Multi-Pile is another essential contribution to modern letterpress by the world's largest exclusive manufacturer of automatic cylinder presses.

*New descriptive folder gladly
mailed on request. No obligation.*

MILLER PRINTING MACHINERY CO., PITTSBURGH, PA.

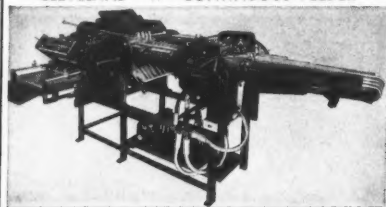
Unretouched photographs of Miller Automatic printing presses, each with a Multi-Pile now in use from coast to coast.



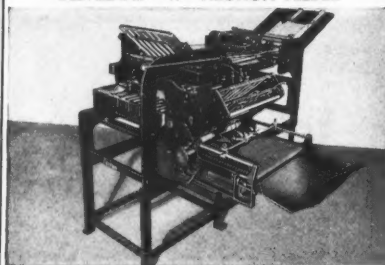
Please Mention THE INLAND PRINTER When Writing to Advertisers

Here's **FOLDING PROGRESS!**

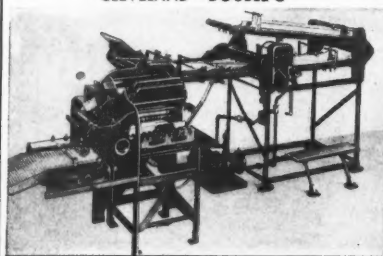
CLEVELAND "W" CONTINUOUS FEEDER



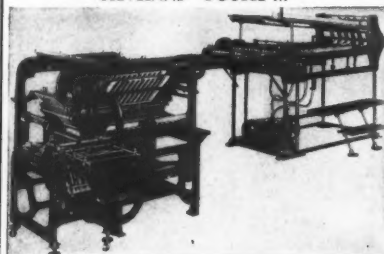
CLEVELAND "W" FRICTION FEEDER



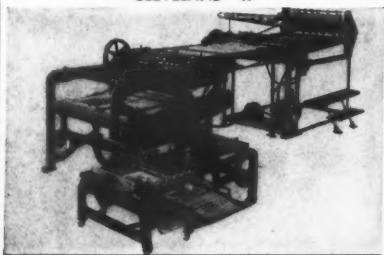
CLEVELAND "DOUBLE-O"



CLEVELAND "DOUBLE M"



CLEVELAND "K"



These Modern CLEVELAND Folding Machines Adequately Meet the Demand for the High Speeds and Great Variety of Folds that Modern Advertising and Other Printed Literature Requires. They Complement Present Day High Press Speeds.

When you install any one of these **NEW CLEVELAND MODELS**

*You have the Most Useful and
Productive Folder Available*

Proof of this statement is the fact that practically every Trade Bindery has from one to a dozen or more CLEVELAND Folders. Trade Binders KNOW Folders and want the BEST.

Note these Features that make CLEVELANDS Superior:

1. Diagonal Roller Feed Table and Cross Carriers with Ball Registering Guides, the most practical method of feeding and transferring sheets on the buckle type untimed folder—no adjustments on feed table for sheet sizes. All-Steel construction.
2. Swinging Deflectors attached to each fold plate—instantly engaged or disengaged—no bolts to remove—no wrenches used. Saves setting time.
3. Fold Rollers self-adjusting for thickness of paper—no adjustments required for alignment of rollers. Ordinary variations in stock do not affect register.
4. Will fold two or more up work in multiple signatures folded in right angles, increasing production 50% or more over folding single signatures.
5. Variable Speed Feeder Controls for feeding any size sheet edge-to-edge, adjustable while running. Assures maximum output on all sheet sizes.
6. Speed of Folder may be increased or decreased while running. No pulleys to change.
7. Feeders equipped with calipers to prevent feeding more than one sheet.
8. Durability—Hardened Steel Roller Bands, Hardened Steel Gears, Bronze Bushings, Ball Bearings and Modern Engineering combine to give Cleveland's many years of service and low maintenance cost.
9. New Cleveland Models are 50% faster than older models—the fastest folders built.
10. Built in 5 sizes from 3x4—14x20" to 10x12—39x64".
11. All Cleveland's Fold, score, perforate, and slit. Pastors for 8 and 12 page work for all models.

Our Representative can give you valuable assistance in obtaining the Folder best suited to your work. Ask for him. No obligation.

Dexter Folder Company, Pearl River, New York

NEW YORK, 330 West 42nd Street • CHICAGO, 117 West Harrison Street • PHILADELPHIA, Fifth and Chestnut Streets • BOSTON, 185 Summer Street
CLEVELAND, 2391 Fenwood Road • ST. LOUIS, 2082 Railway Exchange Building • DALLAS, J. F. Carter, 5241 Bonita Avenue • SAN FRANCISCO, LOS
ANGELES, SEATTLE, Harry W. Brintnall Co. • ATLANTA, Dodson Printers Supply Co., 231 Pryor St., S.W. • DENVER, A. E. Heinson, 1441-47 Blake St.

Mr Smudge -

(HIS MARK)



● He's a scourge to any pressroom—a pirate of printing profit. He's called Destructive Offsetting (and a lot of other names we would like to print but can't). He must be stopped or he'll ruin jobs and business in too many ways.

DeVilbiss can get rid of this menace for you. When DeVilbiss Offset Protection is on the job, Mr. Smudge is off your mind—completely—permanently! Fifteen standard DeVilbiss Models are built to safeguard work of all kinds in any pressroom.

Keep Mr. Smudge and his "dirty work" out of your shop. You can rely on the protection that is designed and engineered by spray experts. Install DeVilbiss Offset Protection.

THE DEVILBISS COMPANY • TOLEDO, OHIO
Canadian Plant: WINDSOR, ONTARIO

DEVILBISS SPRAY SYSTEMS

Eliminates OFFSETTING • SLIPSHEETING • INK DOCTORING • RACKING • LOST RUNNING TIME



This modern, simple, highly efficient spray gun is included in every outfit—portable or stationary, with or without air compressor, pressure or gravity feed.

Equipment licensed for use under U. S. Patent No. 2,078,790.

Keep every printing job in your own plant by adding *Offset* to your **P R E S S E Q U I P M E N T**

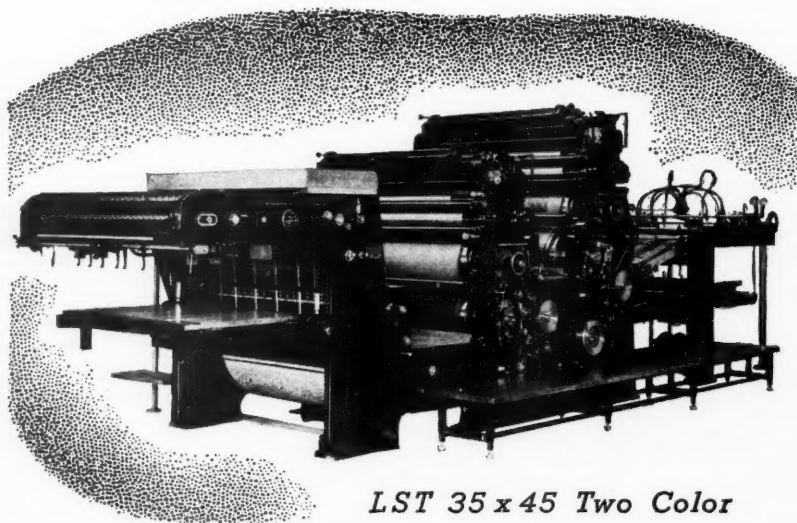
The added value of Offset has long been recognized. Those jobs which are best done by Offset will go to Offset. NO other printing method will do the job as well. Keep every possible printing job in your own

plant by equipping with Offset. Insure the best Offset production by selecting the craftsman's press—the Harris—made by the pioneer builders of successful Offset Presses, in a complete line, with a press for every need.

★ **Harris Research**
now gives to the industry still another advantage in its chemical service to platemaking.

★ **Litho-Chemicals**
Through research Harris has developed and standardized new chemicals for both deep etch and surface plate making processes. Full details upon request. Write us with reference to your lithographic problems.

★ **Harris Service**
Nation wide—offers to all Harris users the full benefits of all Harris experience.



LST 35 x 45 Two Color

HARRIS OFFSET PRESSES

HARRIS · SEYBOLD · POTTER · COMPANY ·

PIONEER BUILDERS OF SUCCESSFUL OFFSET PRESSES

General Offices: 4310 East 71st St., Cleveland, Ohio • Harris Sales Offices: New York, 330 West 42nd St. • Chicago, 343 So. Dearborn St. • Dayton, 619 Washington St. • Atlanta, 120 Spring St., N.W. • San Francisco, 420 Market St. • Harris-Seybold-Potter (Canada) Ltd., Toronto, Montreal • Factories: Cleveland, Dayton

EASY ON

THE EYES



WHITENESS of paper gives text and illustrations a better chance to be noted and read. The color of both KLEERFECT* and HYFECT*, while high and brilliant, is without glare, easy on the eyes, and permits maximum tone differential in color printing as well as for monotone printing.

The color superiority of Kimberly-Clark papers, however, is obtained at no sacrifice of their other important features, which are: Opacity, Ink Affinity, Printability, Strength, Finish and Uniformity—the features that make KLEERFECT and HYFECT the "Perfect Printing Papers".

Become acquainted with KLEERFECT and HYFECT. You'll soon agree that these famous papers help reduce the over-cost in your shop and help satisfy satisfied customers. Paper merchants everywhere sell KLEERFECT and HYFECT. Ask to see printed samples.

• • •

KIMBERLY-CLARK CORPORATION
Established 1872 NEENAH, WISCONSIN

NEW YORK—122 East 42nd Street
CHICAGO—8 South Michigan Avenue
LOS ANGELES—510 West Sixth Street

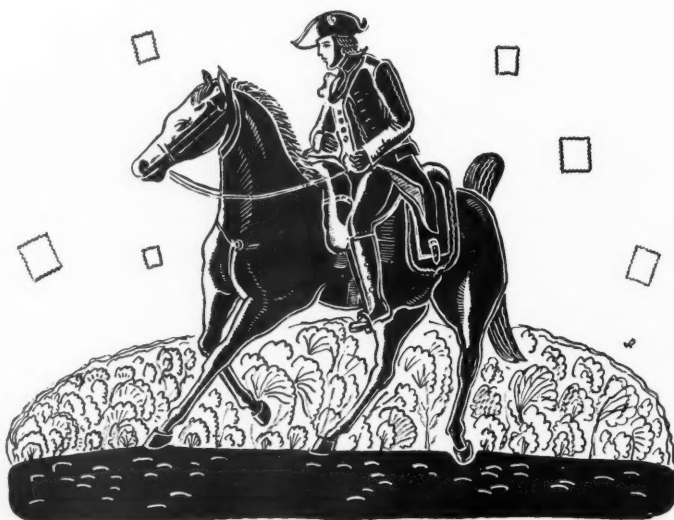
Kleerfect
REG. U. S. & CAN. PAT. OFF.

Hyfect
REG. U. S. & CAN. PAT. OFF.

Machine Processed for
UNIFORMITY • OPACITY
INK AFFINITY • STRENGTH
PRINTABILITY
COLOR AND FINISH

* REG. U. S. & CAN. PAT. OFF.

Please Mention THE INLAND PRINTER When Writing to Advertisers



POST RIDER OF THE 18TH CENTURY

“Text Papers by Beckett”

THIS phrase suggests to the printers and paper users of America the solid quality and advanced styling so long associated with the Beckett name. As in all our lines we emphasize in our Texts superior quality and beauty, associated with moderate price.

We make Text papers in three grades and price levels, none so high as to preclude its use in general work.

BUCKEYE TEXT, endowed with the rich charm of old handmade papers, is a rag content, deckle edge paper, produced in Clear White, Natural and Ivory. Moderately priced, it gives character to every printing job.

BECKETT TEXT is an all wood paper with deckle edges, similar in appearance to Buckeye Text and in a low price bracket. It is obtainable in five colors, as well as White and India. The colors have a most appealing and subtle granite effect.

TWEED TEXT is identified by its interesting tweed-marked surface and may be substituted for ordinary book papers without additional cost. It is certain to please all who wish their printing to be distinctive.

These papers are now available through Buckeye and Beckett agents in all parts of America.

THE BECKETT PAPER COMPANY, Hamilton, O.

Makers of Good Paper Since 1848



84 sheets in 60 seconds

beautifully printed in two colors

5000 two-color sheets per hour! Think what that kind of press production would mean to you!

The Cottrell Claybourn Two-Color Rotary Press equips you for big jobs and big profits . . . as well as for runs of moderate length which formerly had to be handled on flat-bed presses. Investigate!

COTTRELL CLAYBOURN TWO-COLOR PRESS

THREE SIZES . . . up to 36x48.

CLAYBOURN spirally grooved cylinders and rapid register-hook system.

ACCESSIBILITY . . . quick fountain adjustments . . . all rollers interchangeable.

AUTOMATIC plate cylinder trip.

SUPERIOR ink distribution, register, and uniformity of impression . . . Cottrell Claybourn standards of design and construction throughout.

Write for particulars

C. B. COTTRELL & SONS CO., WESTERLY, R. I.
NEW YORK: 25 East 26th Street • CHICAGO: 400 West Madison Street
CLAYBOURN DIVISION: 3713 North Humboldt Avenue, MILWAUKEE, WIS.
SMYTH-HORNE, LTD., 1-3, Baldwins Place, Gray's Inn Road, LONDON, E. C. 1



COTTRELL CLAYBOURN

TWO-COLOR ROTARY SHEET-FED PRESS

"THINK IT IS A SWELL JOB; IN FACT,
THE FINEST WE'VE EVER SEEN."

"WITH SINCERE APPRECIATION
FOR A VERY HANDY AND
COMPLETE TOOL."

"THE NUMBERED TABS ARE
ONE SWELL IDEA. THANKS."

"THIS IS A VERY GOOD
JOB."

"THANK YOU! IT'S A
BEAUTIFUL CHART."

"A SWELL JOB! FINEST I'VE EVER
SEEN! THANKS."

"EXTREMELY HELPFUL IN
DETERMINING COLORS, ETC.,
IN PLANNING DISTINCTIVE
DIRECT MAIL."



TALK ABOUT RAVE NOTICES

Pardon us for pointing, but this is too good to keep to ourselves. We refer to our new letterpress ink specimen chart which is taking the trade by storm. Letters are pouring in every day commenting on this helpful, handy ink selection aid. Printers everywhere are discovering how indispensable it can be, not only for color selection, but as a sales tool. If you have not received your copy, write for it immediately because the supply is dwindling rapidly.

THE FUCHS & LANG MFG. COMPANY

(ESTABLISHED 1870)

Division - General Printing Ink Corporation

100 SIXTH AVENUE · NEW YORK

Boston Chicago Cincinnati Cleveland Philadelphia St. Louis
San Francisco Fort Worth Los Angeles Toronto, Canada

"THANK YOU—IT'S
A BEAUTIFUL
CHART."

"A VERY SPLENDID INK
CATALOGUE. I AM SURE
WE SHALL MAKE FRE-
QUENT USE OF IT."

"THIS IS A FINE INK
CHART—THANKS."



"This guy'll be hard to crack—he's a stickler for *Permanized Papers*."

1.



"Oh boy, it's *Permanized*!"

2.



"I always did say, the *Permanized* way is the safe way."

3.



"*Permanized Papers*ll get you there, too."

4.

Permanized

PLOVER LINEN BOND
OLD RELIABLE BOND
INTERNATIONAL BOND
ARTESIAN BOND
SYSTEMS BOND
REDEMPTION BOND
MAJOR BOND
OPAQUE BOND

WHITING-PLOVER PAPER COMPANY

STEVENS POINT, WISCONSIN

Exclusive manufacturers of

Permanized RAG-CONTENT
BOND - LEDGER - THIN *Papers*

NEW YORK OFFICE & WAREHOUSE: 71-73 MURRAY ST.

Looking for the information that will give you a sharp insight on the real secrets of making quality Rag Content Bonds and Ledgers? Write for a copy of the booklet that unfolds a brand new concept of the proper way to give the customer what he wants in paper. Ask for a copy of—"BALANCE - PAPER'S INTANGIBLE INGREDIENT."

Permanized

OLD RELIABLE LEDGER
ARTESIAN LEDGER
SYSTEMS LEDGER
AMITY LEDGER

★ ★ ★

PLOVER ONION SKIN
LAWYER'S ONION SKIN
AMITY ONION SKIN

Patawite 9lb. *Manifold* *Extra quality because it's made on precision paper machines*



Next time you're thinking about printing a job on an inexpensive lightweight paper, remember about Patawite 9 lb. Manifold. The fact that Patawite is made on precision paper machines has resulted in a sheet of exceptional quality. It's thin; it's light; it's strong. And its smooth clean surface will tell you that here is a paper that will print beautifully. Patawite Manifold is recommended for airmail stationery, carbon copy sheets, folders, advertising broadsides, office forms and many other purposes. It is unwatermarked, unglazed, and is available in canary, goldenrod, pink, green, blue and white. Ask us for sample booklet and the name of the distributor in your territory.

Paterson Parchment Paper Company
Bristol, Pennsylvania

WEST COAST PLANT: 340 BRYANT STREET, SAN FRANCISCO, CALIFORNIA
BRANCH OFFICES: 120 BROADWAY, NEW YORK • 111 WEST WASHINGTON STREET, CHICAGO



an *Improved*

Miehle Vertical?

What can that mean?

TURN THE PAGE AND SEE



The new improved V-50 Miehle Vertical means

11% more salable production per hour*;
new convenience in make-ready, adjustment, operation
and change-over; important time and labor-
saving features

* Compared to fastest previous Miehle Vertical. Even greater increase compared to slower presses.

No printer can afford *not* to know *all about* the new Model V-50 Miehle Vertical. The press already regarded as the most productive, versatile and profitable in the industry has now been markedly improved. It offers a running speed up to 5000 *quality* impressions per hour. Five of the many new features provide new operating conveniences. Four other improvements eliminate press stops you may now take for granted. Seven additional features convert the Miehle Vertical into a veritable dynamo of high speed, smooth, "job-eating" performance.

Some of the features are high-lighted here. But if you have not received bulletins describing the performance and operation of the New V-50 Miehle Vertical, make sure your name gets on the list to receive them all, as fast as they are published. Write today. MIEHLE PRINTING PRESS & MFG. CO., Builders of World Famous Printing Presses, 14th Street and Damen Avenue, Chicago, Illinois.

HIGHLIGHTS OF THE NEW MIEHLE VERTICAL

1

New external control permits raising and lowering of feeder blower nozzle while press is running.

2

New adjustable register brushes eliminate necessity for back stops, pins and other time-wasting devices.

3

New Bijur automatic oiling system assures

4

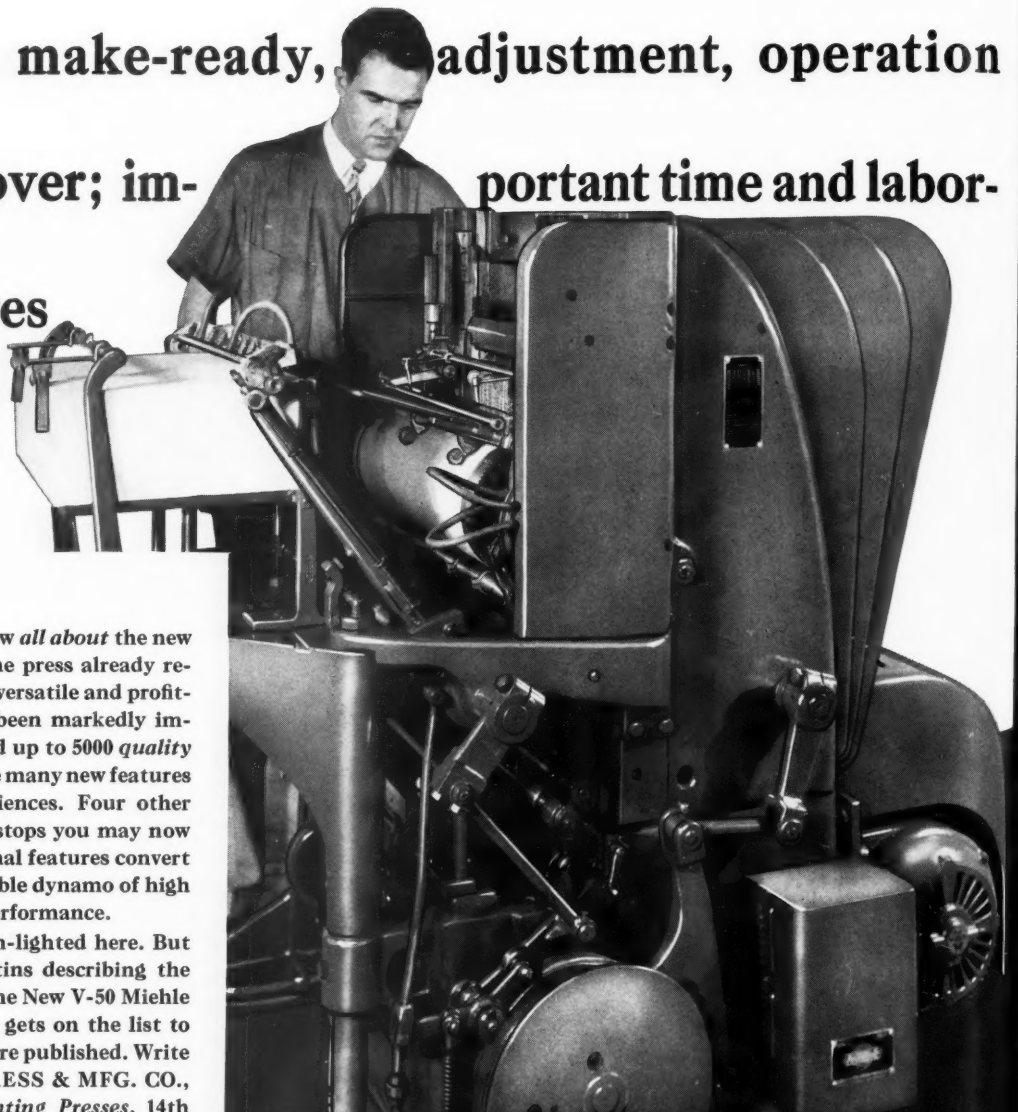
adequate lubrication at vital points, reduces oiling time.

5

New quick-set delivery air-blast nozzles and new delivery cam drive are just two of many features contributing to high-speed performance.

6

Drop-blade takes the "grief" out of ink fountain wash-up.



THE NEW

MIEHLE VERTICAL

CAN BE USED TO ADVANTAGE FOR RUNS OF 100

NO BETTER EQUIPMENT *is made than that named*

MONOTYPE

★ *for Use in the Composing Room . . .*

Typesetting Machine—Consists of two units—a Key-board and a Type-Caster. Sets Type in justified lines, in all sizes from 4 to 18 point for high quality text matter, tabular and other intricate work, ruled form composition, etc.

Type-&-Rule Casting Machine—Casts Type and Ornaments for hand composition in all sizes up to 36 point; makes Rules, Leads and Slugs from 1½ to 12 point in strips or cut labor-saving.

Material Making Machine—Casts Decorative Borders, Rules, Leads and Slugs in various sizes from 1 to 18 point, in strips or cut labor-saving. Makes either high or low strip base of 18, 24 or 36 point sizes.

Thompson Type-Caster—Casts Type, Quads, Ornaments, etc., for hand composition in all sizes from 6 point up to and including 48 point.

Giant Caster—Casts Type in sizes from 14 to 72 point; makes "precision" metal base from 14 to 72 point for cut-mounting and spacing, automatically cast and delivered in any length desired.

Monotype Type Faces—Range in sizes from 4 to 18 point for Machine Type-setting and up to 72 point for Type-casting to be used in Hand Composition. More than 400 series of Type, thousands of Special Characters, Figures, Ornaments, Borders, etc. Specimens on request.

★ *for Photo-Mechanical Plate-Making . . .*

M-H Vertical Photo-Composing Machine—With Hi-Speed Non-Embossing Negative Holder and Universal Register Device—designed for the special purpose of securing close precision in registering negatives for single and multi-color process work in lithographic offset and gravure plate-making. Made in three sizes.

M-H Universal Process Machine—This is a small photo-composing machine for making multiple negatives and positives (singly or in combination) and bromide prints, either direct or by contact; for making combination proof plates and production press plates, and for scribing lines on glass or film negatives. Made in two sizes.

M-H Photo-Imposing System—A practical method by which line color register can be obtained without the use of a photo composing machine in making offset press plates. Made in two sizes.

M-D Offset Color Proving Presses—Produce proofs in perfect register from either zinc or aluminum plates or stones. Hand and electric models available in three different sizes.

M-H Overhead Motor-Focusing Camera—A specially designed all-metal camera embodying many new and exclusive features. Special features and attachments include overhead method of suspension; motor-movement of lens-board and copyboard for focusing; micrometer adjustments; darkroom operation and control; special sliding screen carriage and housing; vacuum back; diffuser; oscillating, tilting or horizontal copyboards, etc. Made in four sizes.

M-H Vertical Plate-Coating Machine—For distributing and drying coating solution on plates intended for use on offset and gravure presses. Standard model in five sizes; junior model in one size.

M-D Simplex Photo-Composing Machine—For the accurate placement of images on offset or lithographic press plates. Made in two horizontal models.

M-D All-Metal Precision Camera—For the production of line and halftone negatives, with provision for the addition of special units for color and process work. Made in 24x24" and 31x31" sizes.

We will be pleased to send a complete description and prices of any of the units listed here

LANSTON MONOTYPE MACHINE COMPANY

MONOTYPE BUILDING, TWENTY-FOURTH AND LOCUST STREETS, PHILADELPHIA, PENNA.

Please Mention THE INLAND PRINTER When Writing to Advertisers

Prominent Users of Strathmore Letterhead Papers: Number 17 of a series



The Standard Brands Pavilion at the

New York World's Fair

every day in the year
YOUR LETTERHEAD
is your silent salesman

Out at the New York World's Fair, the Standard Brands Pavilion is a monument to a remarkable system of distribution...the rapid *daily* delivery of *fresh* Fleischmann's Yeast and *dated* Chase & Sanborn Coffee to more than 240,000 food stores, by 2000 trucks.

Daily contact with their trade is the keystone of Standard Brands' success. And they know, too, the importance of the daily "calls" their letterhead makes. Theirs is a fine letterhead...on a fine paper...**STRATHMORE.**

Your letterhead is a silent salesman for your firm—registering an impression on your correspondents every day in the year. When you write a letter on **STRATHMORE BOND**, or **STRATHMORE WRITING**, it costs less than 1% more than the same letter written on the cheapest paper you might buy. And on **STRATHMORE PARCHMENT**, or **STRATHMORE SCRIPT**, as fine papers as can be made, a letter costs only 2.9% more. Such plus value, for so little cost difference, is sound business economy.

* * *

THE STRATHMORE BUSINESS PERSONALITY CHECK LIST shows all the ways in which a business is seen and judged by its public, gives all the *appearance factors* important to *your* business. Write on your business letterhead for this check list. Dept. 1. P. 6, STRATHMORE PAPER COMPANY, WEST SPRINGFIELD, MASS.

STRATHMORE **MAKERS**
OF FINE
PAPERS

STANDARDIZE ON
STRATHMORE

These advertisements tell your customers why a fine letterhead is true economy. They feature leading business firms that use Strathmore letterhead papers.

This series appears in:

FORTUNE
TIME
BUSINESS WEEK
NEWSWEEK
ADVERTISING & SELLING
PRINTERS' INK MONTHLY
SALES MANAGEMENT
TIDE
FORBES

BUCY ANTI-OFFSET PROCESS

OFFERS REAL ADVANTAGES TO PRINTERS

- ★ SLIP SHEETING IS ELIMINATED
- ★ PROCESSED SHEETS MAY BE OVERPRINTED
- ★ PROCESS FITS NORMAL SHOP SCHEDULE

THE Bucy Anti-Offset Process consists of spraying freshly printed sheet with liquid that evaporates sufficiently during its passage toward the sheet to leave a deposit of fine particles. These particles form minute projections which keep the sheets sufficiently apart to prevent freshly printed ink from smudging or sticking to adjacent sheets.

IN order to promote use of the Bucy Anti-Offset Process and to make it available without restriction as to the source of materials employed in its practice, Atlas Powder Company offers to license printers to practice the process with any kind of equipment or liquid spray upon notification of such intention and payment of a moderate royalty; or if printers elect, they can purchase equipment designed for this process from The DeVilbiss Company (Toledo, Ohio) or Paasche Airbrush Company (Chicago, Illinois), the price of which includes royalty for use of the process with such equipment.

The process is covered by U. S. Patent No. 2,078,790 and Canadian Patent No. 374,534, owned by Atlas Powder Company, but available on license to all printers.



ZAPON DIVISION

ATLAS POWDER COMPANY, STAMFORD, CONN.

"Gelec-Tone"

***The Answer To America's
Demand For Better Printing***

The KLUGE AUTOMATIC PRESS

With Kluge's Patented "Gelec-Tone" Inking System

BRANDTJEN & KLUGE · INC.

MANUFACTURERS · SAINT PAUL, MINNESOTA

CONFIDENCE

Correct Bond is the ally of every company that expects its letters to win confidence and respect. Being a rag content bond it is clean and crisp. Being an air-dried, cockle finish bond it has character. These qualities unite to create confidence in you, in your company and in what you have to say.

On every Desk
Correct Bond

RAG-CONTENT

FOR LETTERHEADS

THE AETNA PAPER COMPANY, DAYTON, OHIO

also manufacturers of Maxopaque—the All-Purpose Paper

LOYALTY

★ *strength of a Nation*



depends not only upon reverence of the people for their government but also upon the government's esteem for the wishes of its citizens.

In business relations, companies, which owe their existence to the loyalty of their customers, are obligated to *earn* that respect by faithfully performing the services desired of them.

The thousands of customers who have remained constant to Ideal products over a period of many years appreciate that fidelity is not a one-sided affair.

Ideal products have steadily improved through observance of the needs and wishes of roller users. Our policy has always been to supply the very best products possible. Old and faithful customers *are still using* Ideal products, knowing them to be the very best available, although our improved types of materials now bear little resemblance to their predecessors.

Wherever used, Ideal Rollers have won popularity and acclaim. They are "the craftsman's choice" of roller equipment.

There is a representative of our company in your vicinity ready to help you select the correct type of roller to fit your specific needs.

Here is a partial list of Ideal products:

DX Newspaper Rollers	Rubber Blanket Rollers
Ideal (Vulcanized Oil) Distributor Letterpress Rollers	Rubber Waxing Machine Rollers
Graphic Nonmeltable Rollers	Rubber Tanning Machine Rollers
Coating and Varnishing Rollers	Rubber Gluing Rollers
Rubber Letterpress Rollers (Oil-Resisting)	Rubber Friction Rollers (all types)
DX Letterpress Rollers	Pull and Draw Rollers
Fabric-Covered Rollers	Aniline Rollers
Impression Rollers (all types)	Rotogravure Impression Rollers

IDEAL ROLLER & MFG. COMPANY

CHICAGO, ILLINOIS

★ ★ ★ ★ ★

LONG ISLAND CITY, N. Y.

Branches located in the principal cities Canadian Agents: Sinclair & Valentine Co. of Canada, Ltd., Toronto

GOOD BUSINESS!

Maxwell Bond

WATERMARKED

America's favorite low-cost business
bond for letterheads, catalog pages
and business forms. Thousands know
it's good business to specify it always.

Maxwell Offset

TUB-SIZED

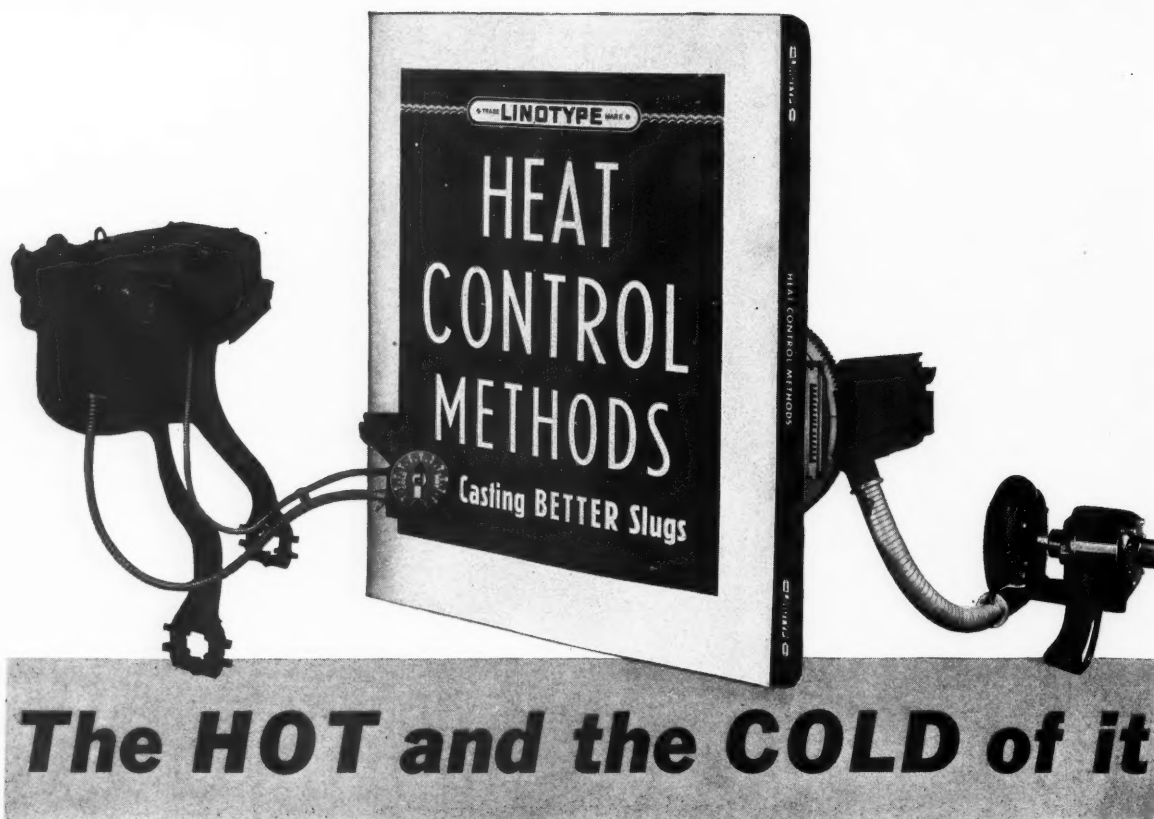
A superb salesman when used for
mailings and business literature.
Preferred by business men because
it is always uniform, always right.



THE MAXWELL PAPER MILLS

ALSO MANUFACTURERS OF MAXWELL MIMEOGRAPH

FRANKLIN, OHIO



Increasingly stringent requirements of modern printing demand Linotype slugs of uniform excellence. Whether for direct printing, electrotyping, stereotyping or photographic reproduction, each slug must have a face that is sharp and clear, and a base that is solid.

Wide variety of slug sizes, frequent shifts from text to display, from display to text, and a multiplicity of other things affecting casting conditions have accentuated the need of exact control of temperatures and have, at the same time, made it more difficult to obtain that control.

But Linotype engineers have met the problem squarely and have come back with the right answers. Answers that have been proven in the laboratory and in the field. They are fully presented in a new booklet, *Heat Control Methods*, which is yours for the writing (see coupon).

Here's a preview!

Linotype's exclusive new Micro-Therm Electric Pot offers unprecedented accuracy of control and economy of operation. Micro-Therm Control Units

are applicable to outstanding Linotype electric pots.

For users of gas as a heating medium, Micro-Therm Gas Control provides a superior system of temperature regulation for metal in the crucible.

And for cooling molds, the Linotype Thermo-Blo unit is available and recommended where casting conditions require additional cooling capacity.

Get the whole story! Write now!



MERGENTHALER LINOTYPE COMPANY
Publicity Division, 29 Ryerson St., Brooklyn, N.Y.

Yes, please! I'd like to have a copy of your HEAT CONTROL METHODS booklet.

NAME
POSITION
COMPANY
STREET
CITY STATE

Linotype Caledonia and A-P-L Franklin Gothic Italic



The frontispiece appearing overleaf is a miniature reproduction of the original 24 by 35 calendar of the Process Rubber Plate Company. It was printed in eight colors from "Add-A-Color" rubber blocks, designed by Weimer Pursell. The printing was done on a Miehle Horizontal and Miller Simplex at the Chicago School of Printing and Lithography.

Cornelius Warren, Junior, Stanley M. Bonk, Chester Grabowski, and Joseph Hipsman, apprentice students in the letterpress department, did the actual presswork under the direction of Edwin J. Shelbeck, supervisor of pressroom instruction.

Ludlow Composition by Ralph Larsen, apprentice student in the typesetting department, under the supervision of John J. Novak, instructor.

Inks used were Morrill Dull Set, made by and supplied through the Chicago office of the Geo. H. Morrill Company.





WEIMER
PUPSELL

J. L. Frazier, Editor

The Inland Printer

SEPTEMBER, 1940
VOL. 105 • NO. 6

LET'S ALL PULL *together* *to develop* MORE BUSINESS

• ONE PROPOSITION on which all printers agree is that the industry needs more business.

How to get it is another matter. Here we have as many opinions as printers. There are as many ideas of how to advertise as we have printers who advertise. The concerted drive needed to get increased appropriations from customers who could profitably use more printing is lacking. Instead, we find printers fighting as individuals for a larger share of existing business. Why not try joining hands to increase the total volume?

Why our present advertising fails

Here are two vital reasons why our present advertising fails to produce any large volume of new business for the industry as a whole.

1. We address the wrong person. At present we send our advertising to the man who makes the decision as to *which* printer gets the order. It is logical and necessary that we do this. Otherwise our competitor may get the business away from us. But these mailings fail to build new business because they neglect the man who makes the decision as to *how much* printing shall be bought. The mailings do not reach the man at the top who directs the policies of the company.

2. We blind-alley our services by controversial issues. Top executive time is too valuable to look into new ways to *save pennies*. The task left to them is how to *make dollars*.

We put the wrong message in our advertising. We write for the production man and not for the

By Forrest Rundell

boss. Here, again, we must not forget the man who gives out the orders. But if we want printing appropriations increased we must include a message to the boss that will prove to his satisfaction that increased profits can be made by the use of more printing. Furthermore, we must give him some message in copy that makes an impression when it hits—it must help him hold his job.

Recently the writer asked a top executive what a printer would have to tell him to win his consent to an increase in his appropriation for printing. Said he, "I would want proof that your plan works. My customers demand proof that my product works. Without it they do not buy. Before I went along with you on any plan to increase my sales, I would want evidence that a similar plan has produced a profitable increase in business for other companies. Whenever you send out such data, I will be very much interested in seeing it."

► If we switch our advertising efforts from "Buy my printing" to "Buy more printing" there will be more orders for all of us—Particularly if we tell our story to the executives who hold the purse strings.

Business Men want proof, not claims

We see little of such proof in printer promotional work. Much printer advertising revolves around the theme that more printing will bring more sales, and that the Whosit Printing Company is the place to come when you want to print a mailing piece. The effect of such advertising is due entirely to reiteration. Now, while repetition acts to drive home a message, mere repetition is weak when put by the side of facts and figures. Facts and figures are what the salesmen of other mediums lay before the bosses.

If the printing industry had one central national organization to speak for it, staging an effective printer public relations campaign would be a relatively simple matter. Such an organization could coordinate present advertising efforts and plan new campaigns. It could establish a research department to study markets. It could advertise to the key men of industry. It could furnish material for member plants to use in their own publicity.

4. He can organize this evidence and give it to a boss in person. If his message is a thorough and honest analysis he is likely to have little difficulty in obtaining the interview. A progressive boss will listen to a message that may mean more profits for his company and job insurance for himself.

How Local Association can help

Of even more importance than the efforts of the individual printer is the work of the local printers association. Here are some of the things it can do.

1. From time to time it can send out mailings to top executives; each mailing furnishing proof of the extra profits to be made through increased use of expert commercial printing.

2. It can prepare material for individual members to use in their mailings. Most plants are largely dependent on outside sources for the material and would undoubtedly welcome this aid.

3. The testimony of a satisfied user of sales printing is as good evidence of its value as our

Certainly we have everything to gain and little to lose

In short, such an organization could do a real job of expanding the market for printing.

But why wait for such an organization before starting a campaign to broaden our market? Much can be done under our present set-up. In fact, if we could get all the different units of the graphic arts to point their advertising in one direction—to plug for *more* business—we would get results in short order. Let the leaders show their leadership. A steady pull together will do it.

How Individual Printer can help

Here are some of the ways in which the individual printer can help.

1. He can ferret out the bosses of the firms he and his salesman are plugging. He can put their names on his mailing list. He can send those names to his local association for circularizing.

2. He can change his advertising to include *proof* of the business-getting value of various forms of mailings made by printing users.

3. He can keep his eyes and ears open for results obtained by mailings and other advertising pieces he prints. From them he can build up the evidence he needs to convince bosses of the profits to be found through the use of more printing.

prospects can ask. The local association can help secure such testimony by choosing for its meetings speakers of long experience in the use of printing to sell their own products.

4. Exhibitions of member work are more valuable when they contain case histories of the advertising pieces. A case history giving the results obtained through the use of a piece is convincing evidence that its use paid. Such facts interest both the man who prepares printing and the boss who wants more sales.

5. With case histories included in the exhibition, the local association has every reason to make a drive to get top-rank business executives to attend. Its prestige as the representative of the local printing industry should help to bring out the bosses to see such worthwhile exhibits.

6. Rivalry between processes, particularly between offset and letterpress, plagues efforts of the printing industry to build up business. This rivalry has caused much sales appeal to be based on the advantages of the individual process instead of on the advantages of printing *as* printing. If the local associations representing all processes can get together on a drive to promote business, they will find themselves accomplishing more jointly than they now do separately.

How Suppliers benefit by helping

Then there is a third group which is vitally interested in an increase in printing orders. This group includes the supply industries, particularly those furnishing paper, engravings, and electrotypes. Obviously these industries are stymied by printer volume. If printing drops off their sales fall, too. If printer sales continue at a low level these industries sit back and grouse at poor business, feeling powerless to help.

But need they? Certainly the advertising appropriations of these industries are sufficient to build up considerable new business, if some of the effort was pointed in that direction. But like most printer advertising their campaigns are directed towards getting a larger share of the business already existing. With one conspicuous exception, the advertising of the supply industries makes no attempt to reach and influence the men who have it in their power to increase appropriations for the printing done by their firms.

you buy" instead of "Buy more printing and use my product." The supply industries have a great opportunity to help themselves by helping printers sell more printing of result-producing quality.

Big Business needs more printing

How much business is it possible to develop by a concerted drive? No figures are available on which to base an estimate. We know that printing as an advertising medium has not been nearly so well presented to the management of big business as have advertising space and radio. Better presentation would undoubtedly retrieve some appropriations which have been won by other mediums through lack of understanding of the advantages of better-class printing.

Furthermore, only a small percentage of firms buy as much printing as they could use profitably. Added to this are a large number of companies who are in real need of catalogs and other mailing pieces but who are holding off because the boss is

Don't lose by a concerted drive for more business

This is no criticism of advertising done in trade papers and other mediums to reach the man who makes the decision as to *which* product is bought. Such advertising is always necessary. But if the supply industries want a larger total volume of business, they must add to their advertising a direct appeal to the man who decides *how much* printing shall be bought.

Most supply industries undoubtedly feel that their responsibility ends when they supply the printer with an honestly made and advertised product. They take the position that they are supplying raw material and are under no obligation to help sell the finished product. In so doing they ignore the experience of suppliers of raw material in other industries who found that their sales went up when they helped advertise the finished products of their customers. As evidence of printing successes prove our own cause, so the experiences of other industries show the way for suppliers.

Moreover, most printer supplies are hardly raw material. Paper, engravings, and electrotypes are sold direct to printer's customers. Customers do not buy such supplies, however, unless they contemplate having a job printed. No printing—no paper or plates. Yet when the supply industries advertise they say in effect, "Use my product when

not completely sold on the need for such printing. Any salesman who specializes in advertising printing knows many firms in both these classifications. An article by the writer in the August, 1940, issue of *THE INLAND PRINTER* cites the case of two firms which let a \$15,000 order sail out of the window because they had no catalog to send when one was requested by a financially sound institution.

Any firm not doing Government work has a selling problem. Printing can handle a certain part of that selling problem better than any other medium. When we get a concerted drive going to show the bosses what part printing can play in selling, we are bound to smoke out a lot of new orders and cement old-customer relations.

There is nothing to be gained individually or collectively by sitting down and waiting for a blessing to fall on the industry as a whole. No known prophecy foretells of a printing messiah to descend from the clouds with a bag of gold in one hand and a portfolio of unfilled orders in the other. Our salvation *will* come through burying the hatchet in public—call it brotherly love, if you like—and then the stronger of us all pulling in the same direction. What if some weak sisters do pull off on a tangent? Non-coöperators don't live long in this world, anyhow. Be a leader. Get in and *pull!*

CRAFTSMEN SET SWIFT PACE FOR 21ST YEAR

San Francisco "coming of age" convention elects popular Frank McCaffrey as president, sets new high for clinic planning and discussion material, raises its sights on "Share Your Knowledge" objective ● By J. L. FRAZIER

MORE CRAFTSMEN have journeyed to conventions of the International Association of Printing House Craftsmen than assembled at San Francisco, Sunday, August 4, for the "coming of age party" of that organization, which has an objective and always has plans to carry it through. Lest some might forget, that objective is "Share Your Knowledge." Much was shared.

Attendance at the clinic sessions was no high proportion of the six hundred registered from forty-six member clubs, but, presumably, the "faithful" will carry back to local clubs a suitable digest of the proceedings. In consequence, a large percentage of the membership, along with the subscribers to *THE INLAND PRINTER* and those other trade papers which are seriously edited, will be informed of trends and developments and, so, know both the direction and velocity of the wind.

In view of the significance of the year 1940 to printing, the selection of the incoming president seems most apropos. This is not to be construed as any reflection upon any of Frank McCaffrey's predecessors, or as a comparison between any one and any other. The point about Frank is that with his own hands he has created tomes of fine merit which have helped to keep alive the traditions of excellence essential, despite commercialism, to maintain printing as an art and a craft as well as a business.

John Callahan—"Colonel" if you please—wound up his two-term regime in a blaze of glory and with no desire for a third. If John ever did an imperishable book, we apologize, for we doubt if he has. But, thanks to his Irish and business ability, of which latter we Scotch think we have a mite or more, he has piloted this essentially serious organization past some potentially troubled waters. His kind is as essential to the march of progress of printing as the true craftsmen, this latter designation being considered as synonymous with "dirt farmer."

Another one of the executive past presidents attending was John Deviny, who inducted Frank McCaffrey

and other new officers into their new positions of responsibility. John and your reporter hit it off swell before N.R.A. and I enjoyed my brief moments with him at San Francisco. That, of course, isn't necessary to my stating, what practically all will confirm, that he was also one of the association's very popular leaders. One other International past presi-



New president of The International Association of Printing House Craftsmen is well known Frank McCaffrey, Seattle, Wash.

dent was there, Fred Hagen. Know him? You do if you are a member of the Chicago club and have ever had any bad luck. I don't wish Fred any of that, but selfishly hope I may minister to him instead of having him go through deep snow at ten or twenty below zero to minister to me, as he would. Fred is another of the executive type past presidents who made good. But who was not at least a good president?

Here, though, I'm functioning as editor or columnist and not as reporter. Frank McCaffrey wasn't the only officer elected. Eric O'Connor, Montreal, former third vice-president, succeeded Fred W. Hoch, New York (retired), as second vice-president to become first vice-president.

Elmer G. Voigt, Racine, Wisconsin, and Harvey Glover, president of the New York club, were chosen "out of a clear sky" as second and third vice-presidents. What clear skies these represent for the future! Charles Gainer, an Old Faithful of the Chicago club, succeeded A.V. Fitzgerald, Milwaukee, another Trojan, as treasurer. "Fitz" also eschewed a third term. There is a post where the third term is more probably desirable—or so the convention thought—and L. M. Augustine, Baltimore, the small package of high quality, succeeded himself for the "umteenth" time as the craftsmen's secretary.

New member of the official family by an appointment, Douglas C. McMurtie, succeeds Walter F. Schultz, of Dallas, as educational chairman. Undoubtedly, the country's—yes, the world's—outstanding authority on the invention of printing, "Mac" is also practical. Sponsored by the association, he made something big of the 500th anniversary of printing from movable type. Hundreds of meetings in honor of Gutenberg have, in consequence, been held under the auspices of service clubs, the master printers local chapters, advertising clubs, chambers of commerce, and, of course, clubs of craftsmen; also in schools. In consequence, too, folks at large—from school children to heads of metropolitan banks—must realize the scope and importance of printing as never before.

The high spot of Mac's big year was doubtless the half-hour broadcast over one of the national networks Sunday, August 4, which he opened and closed, time between being dialog relating the life of Gutenberg from childhood to old age, the invention of movable type from conception of the idea to realization. Millions heard it. Indeed, Britishers were advised to listen in. An item appeared in the August 1 issue of *British and Colonial Printer and Publisher*, saying "those interested should tune into station WGEO (31.48m) at 11:30 P.M."

To interpolate, the sporting, fair nature of the printers of England could be no better shown than by



Executives for 1940, reading left to right, (seated) Charles Gainer, Chicago, treasurer; Louis Augustine, Baltimore, secretary; Frank McCaffrey, Seattle, 1940 president; Eric O'Connor, Montreal, first vice-president; (standing) Haywood Hunt, editor "Share Your Knowledge Review"; John Callahan, Cincinnati, retiring president; and Douglas C. McMurtrie, educational director. Other officers not present were Elmer G. Voigt, second vice-president, and Harvey Glover, Belleville (New Jersey), third vice-president

the fact that while at war with the country of Gutenberg, yet they celebrated the 500th anniversary of the Mainz invention on numerous occasions, despite time off dodging bombs and throwing a few themselves.

Cabinet member, also by appointment—here, reappointment—is Haywood H. Hunt, San Francisco, who will continue to edit *Share Your Knowledge Review*, the association's official publication. Who's sore or sorry about that?

In his report, President Callahan referred to the eventual settlement of the association's interest in the big show staged in Grand Central Palace last fall.

"After considerable correspondence," he stated, "during which we adhered strictly to the mandate laid down by you to the International Board at the convention in New York, our secretary eventually received (as of May 3, 1940) the sum of \$13,406.95. In passing we wish to state that the amount received in 1927 for the National Graphic Arts Expositions, Incorporated, was \$18,688.25. Therefore, the amount received from the 1939 shows was \$5,281.30 less than received from the

show held in New York in 1927. As a matter of information to you, we also wish to remind you that in 1936 the National Graphic Arts Expositions, Incorporated, awarded an additional amount of \$5,000.00 from the proceeds of the show in 1927 to the International Association of Printing House Craftsmen, Incorporated, making the total proceeds from the 1927 show \$23,688.25 or \$10,281.30 more than received from our 1939 show. On a percentage basis we received 77 per cent more from the 1927 show than we have from the 1939 show. Without taking into consideration the additional \$5,000.00 received in 1936 from the 1927 show, we received 39 per cent more in 1927 than what we received from the 1939 show."

Congratulations, program engineer, for adopting the clinic idea several years ago. Congratulations, furthermore, for so organizing them that one could attend each session, as I did, and not be compelled, as at New York last year, to decide as between two or more which I'd attend. There were six, in order of meeting: Photoengraving and Electrotyping, Typographic, Letterpress Presswork, Off-

set Lithography, Bindery, and New Developments for the Graphic Arts.

Opening the photoengraving and electrotyping clinic, Edmund F. Russ, whose hobby is printing, characterized the new higher wage standard a handicap to all letterpress printers, therefore to engravers and electrotypers, in competing with the offset printers and lithographers.

Advices Finer Halftones

Following him, Web R. Harrison, Seattle engraver, stressed the quality of letterpress but declared the infrequent use of 175- and 200-line halftones was unfortunate. He told of new alloys for use in place of zinc but with qualities heretofore found only in copper. Significant of improved efficiency in letterpress production, he said, was an increase in orders for original plates on 11-point metal for use with patent base.

Philip J. McAteer, Boston electrotypist, next went to bat for letterpress and poled a long hard hit. He said that five years ago he thought electrotyping was on the way out, but that he's now sure it isn't. The fear of some identified with the letterpress industry that the business

will soon be taken away by lithographers, he said—and with convincing energy—is unwarranted. Even though certain jobs should be done offset, others, he went on to say, are as definitely letterpress.

Tells of Banner Sales Year

He advocated selling letterpress by selling quality, which, in his opinion, was the reason his company in 1939 enjoyed the best business year in its fifty-two years of existence. Nothing in Mac's exuberant mien suggested defeatism, nothing in his outward appearance suggested the need for anything less than the finest merchant tailoring. In the course of his strong build-up for letterpress, he referred to the already famous style book of Sherwin-Williams, the paint people, selling at \$10.00 a copy. Requiring the most perfect reproduction of colors, he said, it was produced by letterpress. His salesmen parade the book before customers and prospects to an advantage registered on the cash register.

Mr. McAteer's stated topic was "Nickeltyping and Chromium-plating" so, it will be seen, he strayed somewhat, but no one present cared. Significant among his remarks on that subject was that the advantages of chromium were concerned only with surface wear. In either case, what was underneath the shell might be weak.

Sees Rubber Plate Growth

George R. Reed, Junior, of San Francisco, and Gradie Oakes, Chicago, covered plastic and rubber plates, respectively. Mr. Reed said four kinds of molded plastic plates were being offered. In general, they rout nicely, but have a tendency to curl. While he said few were as yet using these plastic plates, Mr. Oakes claimed for rubber a constantly and greatly increased use is evident. He would and I think he should. He mentioned a new press by Webendorfer using molded rubber plates for the production of books, also a Chicago concern doing manifold work exclusively with rubber plates. Among other interesting statements was that printers can often sell two-color jobs which would be out of the question were it not for the economy of rubber plates.

L. A. Neumann, Chicago, and Paul Giesey, of Portland, engineered the typographic clinic. O. C. Geffken, Vandercook & Sons, of Chicago, ex-

plained methods for better reproduction proofs and transparent impressions for converting existing relief plates to offset.

Hartley E. Jackson, San Francisco, discussing "New Type Faces and Typographic Trends" took the position that periods of improvement and development in types would not be followed by decadence as in the past. He gave as his reasons for this public education and increased appreciation of typography, said, also, advertising agencies would have an influence.

The standardization of types as to names, design, and alignment was advocated by Mr. Neumann. He opposed, among other things, supplying advance proofs of new faces prior to their being made available to the trade.

Advocates More Type Sizes

Mr. Giesey said there is too great a difference between type sizes, that founders should supply 16-, 42-point, and other desirable sizes. It should be possible, he also said, to obtain auxiliary characters without buying a complete font. From the floor, Douglas C. McMurtrie pointed out that type concerns could not know in advance what faces would be popular, also that his company, and he supposed others, would cut new sizes if printers and typographers would buy them.

In the letterpress pressroom clinic, at which Richard Templeton, of Buf-

falo, presided, Carl Hillers, of Oakland, explained the "Velo" cold-set inks of J. M. Huber Company, recently covered from A to Z in this your favorite trade magazine.

Explains Heat-set Inks

Interest was also observed in the diversion of seeing the color-sound film of International Printing Ink Corporation. It was exhibited by James A. Magee, of the corporation's Oakland plant, who also discussed "Vaporin" heat-set inks. These, he stated, are now being used on flat-bed as well as rotary presses, and by small printers to avoid offset or the slip-sheeting to prevent it. That suggests something else on the way out, that is slip-sheeting. Drying speed is the prime quality of "Vaporin," it results, he said, in cleaner, sharper, brighter printing. There is practically no absorption.

Speaking on the topic, "It's the Base That Counts," Lee Augustine, of the Printing Machinery Company, Cincinnati, delivered an interesting, informative, illustrated lecture on patent base. "There is too much bewilderment and confusion," he said, "among letterpress printers, concerning the capabilities of their process when compared to other printing processes. However, careful study has convincingly established the fact that these other processes have few advantages not within the reach of every letterpress printer. It is impossible to operate offset or gravure presses unless uniformity and accuracy are maintained, and so precision standards have become second nature with those using those so-called competitive processes."

Claims Patent-Base Saving

Assuming accurate presses, he said, "A good metal base system will enable a printer to purchase unmounted electrotypes at a substantial saving over mounted electrotypes; increase the life of unmounted plates over mounted plates; make a noticeable reduction in form preparation time; improve quality; eliminate worries of climatic changes affecting printing forms; reduce shipping or storage space because unmounted base does not have the bulk present in wood backing."

He described different types of patent base, then cited figures from "Par for Printers," an independent production-standards book, showing the actual savings by the use of metal



Henry Bettman, San Francisco, official photographer of 1940 convention, has his own picture taken while inspecting the six-volume set of much prized keepsake books for delegates

base, additional to those represented by the difference in cost between mounted and unmounted plates.

Tells Pre-Makeready Use

W. F. McKannay, the Independent Pressroom, of San Francisco, proved highly informative in his address on pre-makeready which *THE INLAND PRINTER* has long advocated and frequently explained over the years. In his plant, he said, makeready begins with type, slugs, and plates. Not only are these items gaged, but all press beds are also checked and tagged accordingly so variations may be accommodated in makeready.

On recessed-slug linotype material trouble is sometimes experienced, he stated, because of the tendency to trim off the "legs" of the recessed slug. This causes one edge of the slug to be higher than the other and puts the type off its feet. After wasting much time with stripping such material, he found it easiest to tilt handfuls of the slugs so that the high edges could be banged down on the stone, thus bringing the two edges even to eliminate stripping.

Craig Spicher, of the Miehle Printing Press and Manufacturing Company and former president of the Chicago club, was brief and to the point. The essence of one point was that the printing press had to be standardized for numerous kinds of work, not one specialty, so it should be regarded the most perfect of all machines. I thought of watches, but watches have one job to do. Anyhow, the modern up-to-date printing press is a marvel. Another good point was that a test for commercial register should show not more than four out of a hundred sheets off more than 4/1000ths of an inch.

Offset Authorities Speak

In the offset clinic, Lou Ganglmayer, described albumin and deep-etch plates, stating, among other points, the depth of the latter is 1/1000th of an inch. The deep-etch plates, he said, will run longer and print sharper than albumin plates, yield upwards of 100,000 impressions. I publish the comparison here, even though I have before, because subscribers keep writing for the particular information.

Harry A. Porter, spark plug of Harris-Seybold-Potter Company, related interesting facts about the first four-color offset press made in America. This had local color be-



Third from left is Guy Kibbee, actor, a former printer whose brothers Roy and Jim are now printers in San Francisco and Peoria, respectively. Mr. Kibbee is here besieged by three Craftsmen notables (reading from left to right) George Filmer and Bud Griffin of San Francisco, and Past President John Callahan, who wanted Mr. Kibbee's autograph on their menus

cause the press was built for Louis Traung, of 'Frisco, who collaborated in its development and pioneered in its operation. As Mr. Porter's article in our June issue completely covered the history of four-color offset production, readers interested further are urged to go to their files.

One pointed remark of Mr. Porter's was that "the job should not be fitted to the process, rather the process should be fitted to the job." Another was that use of offset had increased 100 per cent in five years.

Andrew J. George, of San Francisco, spoke on research and ex-

plained the educational work being done by The Lithographic Technical Foundation.

Oscar Pederson, San Francisco, led off in the bindery clinic Wednesday morning. He showed the different kinds of patent bindings in practical application, relating their good points and bad in relation to uses.

Charts Data on Adhesives

Speaking on adhesives, Douglas F. Barthelmes said it was important to know the percentage of air for each cubic foot of paper in order to determine the correct adhesive. Papers with large pores, he said, require an adhesive which penetrates, whereas papers with small pores need a cohesive or filming type of adhesive. To illustrate the angle he showed a chart with contents as follows:

% air/cu.
ft. paper

Glassine	0.17
Bond book, low bulk	0.5
Bond book paper	0.7
Chipboard, newsboard, and news-print	1.1
Kraft book paper, high bulk ..	1.2
Dry-finish Fourdrinier Kraft	2.0

Paul Worden, of San Francisco, presented both interesting and helpful points in his address on laminating processes. He said that to apply a sheet of cellulose tissue to a sheet of other stock is practically impossible of satisfactory accomplishment due to wrinkling caused by the expansion and contraction of the materials. Cellulose acts up when



How Andy Chuka pictured himself on the way to the San Francisco convention. Andy is outstanding as a comedian and craftsman

glue touches it. Lamination, to be "perfect" must be done on an endless web. He had, he said, attempted to coat paper with acetate cellulose, but due to lack of equipment the result was not altogether satisfactory. It can be done, he continued, but at the cost of wastage of 50 per cent.

Report New Developments

Walter B. Reich interestingly explained the development of folding machines. He said the tape and knife folder continues faster than the loop type. However, the latter opened up new opportunities in the production of advertising material. The tape and knife were practically all right-angle folders while the loop type made possible all manner of combinations of right-angle and parallel folds. Binders and operators, he said, suggest most new developments in folding machines.

Last, but not least of the clinics, was on new development. I was co-chairman with Mac D. Sinclair, editor of *Printing Equipment Engineer*. Since I said very little except to introduce "Mac," I can say it was the most interesting of all. Every speaker clicked 100 per cent.

A young fellow representing the lamp department of General Electric at San Francisco, S. H. Hazleton, by name, covered fluorescent lighting magnificently. I'd like to print his address, but *THE INLAND PRINTER* has published considerable on the subject and space is growing less, so I pass on to "Mac" Sinclair again.

Photo-Typesetting Growth

"Photographic Typesetting Developments" was his topic. He recognized this as applying essentially to equipment operated by a keyboard, the product resulting being strips of film with copy for printing down on offset or gravure plates, where such a new system would be most practical. He described three of these outfits: the Uhertype; the Friedman-Bloom machine, based on the lino-type; and the Westover recently patented in England which, it is interesting to note, has its foundation in the monotype, producing, however, instead of metal types, strips of film negatives with "type" matter. He also explained the Swiss Orotyp machine which assembles single letters in lines and automatically produces prints on cellulose by impression on one side—offset printed on the other, to increase opacity.

He even talked on the several justifying typewriters recently developed and which are factors in "leadless composition." He referred to the confusion in the minds of printers as to the term "photo-composing." It also designates the Huebner step-and-repeat machine, made by Lans-ton, which doesn't compose letters, but prints down on the offset plate to precision measurement pages of a book to make a "form" or duplicates when work is to be printed more than one down.

Photo-Composing on Trial

Concluding, Mr. Sinclair indicated the photo-composing machine was still in the laboratory stage, that so far as he knew there wasn't a single one in operation in the United States.

The talk was particularly interesting, suggesting one must not take it for granted that printing will ever be done as it is today. Certainly the development of offset provides a place for photo-composition as evidenced by the use of typewriters to produce photographic copy. Photo-composition, producing a sharp film negative, would, it appears, provide sharper negatives with proofing eliminated.

The curtain was rung down on this final educational feature of the convention by A. L. Lengel. He described his Alltone newspaper plate.

Worthwhile Book Display

Credit is due Walter F. Schultz, retiring educational chairman, for the comprehensive display of books on graphic arts subjects. An entire room was devoted to displaying perhaps a hundred books. Besides, an exhibit of printing and printing materials occupied one long corridor. Stecher-Traug Lithograph Company and the H. S. Crocker Company, both of San Francisco, had big displays of printing and lithography to open the eyes of conventioners and uphold the enviable reputation San Francisco has held as headquarters for quality printing. This was supplemented by a bookbinding exhibit set up by T. J. Cardoza Company. Much interest was shown in the cabinet of Lanston Monotype Machine Company, demonstrating the development of type from the drawings to the finished product.

At the closing general session, Thursday morning, at which Past President Deviny installed the new officers who were present—all save Messrs. Voigt and Glover—a resolu-

tion presented by the Cleveland delegates was adopted instructing the president-elect to appoint a committee to develop a new plan for the election of officers. Elected at conventions, it was stated, approximately 1 per cent of the membership participates. The same delegates offered a resolution designed to give associate members suffrage. It was also proposed that district representatives be elected by members in the respective districts instead of being appointed by International presidents.

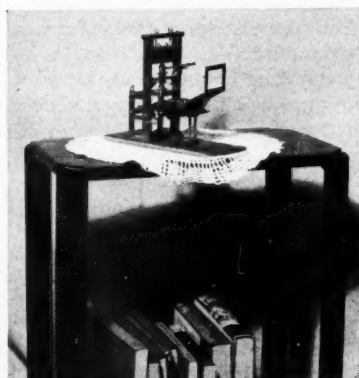
In the ring for the 1941 convention, Baltimore and Omaha faced off. Baltimore won the decision, so it is there you will go next year, if you're wise.

So on to Baltimore, Louis Augustine's office, Allan Robinson's great school, the home of Bromo-Seltzer, and clam bakes. It will be a great place to go. I'll be seeing you.

★ ★

Stephen Daye Miniature

Alfred F. Breitengross can prove his craftsmanship through his work, his membership in the Baltimore Club of Printing House Craftsmen—and through the tiny brass model of the Stephen Daye press which he re-



Model of Stephen Daye press really prints

produced in his home machine shop. He saw the original Stephen Daye press in New York City. Working only from memory and what pictures could be found, Mr. Breitengross spent his winter evenings producing this replica which is only seven inches high, yet is a working model that prints a sheet 1½ by 1½ inches. Parts are rigidly made and include carriage, stone, chase, hose, garter, tympan, and frisket.

Mr. Breitengross, Craftsman sergeant at arms, showed his model at the San Francisco convention.

FACTS TO GUIDE THE USE OF FLUORESCENCE

Special study of print-shop fluorescent lighting to clarify and round out facts given in previous articles, and give readers an unbiased non-technical idea of how and where to use such units • By COLEMAN N. EVERETT

TWO PREVIOUS ARTICLES appearing in *THE INLAND PRINTER* this year have been published in the hope that some of your lighting questions might be answered. The first article (May) discussed the continuous improvement in the life and efficiency of fluorescent lamps; the increase in the length of these lamps as well as more light for each lamp; and the lowering of unit prices of fluorescent lamps. The second article discussed several plant installations to show that printers are experimenting with fluorescent lighting for many spots in the shop.

It goes without saying that all printing shops should be equipped with the kind of lighting best suited for individual needs. There is little doubt that most of you have given better lighting installations considerable thought in future plans for your shop. Many of you have heard a great deal about the newest type of lighting to come into the printing shop field—fluorescent. It probably should be mentioned that *THE INLAND PRINTER* presents fluorescent lighting articles only that you may become more familiar with important and unique facts about the lamp itself. We do not condemn any type of lighting now in use—as long as the installation, according to your satisfaction, is the best available for specific needs.

One new development in fluorescent lighting is for use over the compositor's bank and over the imposing stone. Here, hundreds of printers, both large and small, are successfully using large-area fixtures with diffusing glass panels similar to the sketch reproduced here. Picking out errors under this new lighting is a rapid, accurate operation—easy on the eyes. Narrow reflectors, even with the long fluorescent tubes, do not provide the reflected luminous background against which the type stands out as a silhouette.

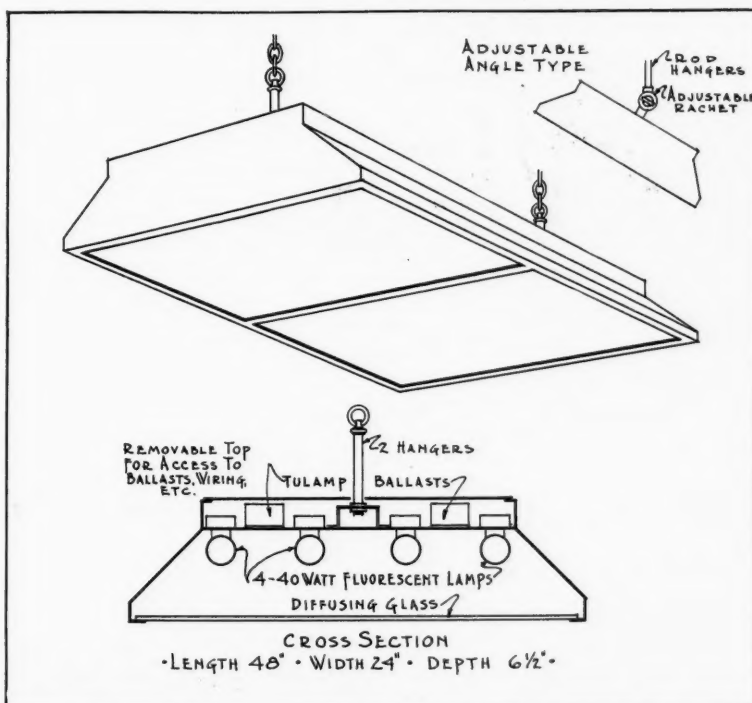
Every lamp, when burned in the usual manner on alternating current, has some non-uniform light output caused by the cyclic variations in current. This effect is, of course, increased at lower frequencies. In electric-discharge lamps where prac-

tically no energy is stored, as in the hot tungsten of filament lamps, the light drops almost to zero along with the current between each half cycle.

Fluorescent powder inside of each tube, however, has a persistence of glow which helps to reduce flicker except for the blue lamp. The actual

will smooth out the flicker satisfactorily for ordinary applications. When possible, the lamps are operated on a three-phase system to correct the flicker even more.

Daylight fluorescent lamps, connected to Tulamp ballast* units to further minimize flicker have worked



This sketch shows a new large area fluorescent fixture that has been designed for compositor's banks and for imposing stones. The unit provides a reflected luminous background against which the face of type can be seen easily in silhouette. It usually is mounted directly over the work about six feet six inches above the floor. When tipped up at an angle, a solid ceiling mounting must be substituted for chain hangers, as is illustrated

degree of flicker is determined by the phosphorescent or "after glow" characteristic of the fluorescent powders. Each color is produced by a different powder, so the amount of flicker is more pronounced in certain lamps than in others. Flicker is much less noticeable in the "white" fluorescent lamps than in the "daylight" color.

It is doubtful if such a rapid flicker is hard on the eyes, but the resultant effect on certain objects in motion is certainly disconcerting. Operating adjacent lamps out of phase reduces this effect. The Tulamp auxiliary

out best on a number of installations. Proofreading, artists' boards, and inspection tables are other locations where this new type of lighting will be satisfactory.

Many printers say that they run no color catalog work at night even where the job is a rush one. They feel it is risky to do color work except in daylight. Fluorescent lighting people, on the other hand, claim

* A fluorescent lamp ballast is simply a coil of wire wound on an iron core. In series with the lamp, the proper ballast will limit the current to the value for which each lamp is designed.



Fluorescent daylight of 100 to 150 foot-candles is used for checking makeready and colors as illustrated by this photograph taken in pressroom of Robert O. Law Company, Chicago

that accurate color work can be done at night with their lamps. In fact, they claim that it can be done better at night than by day because artificial daylight can be furnished in the necessary color temperature that is absolutely constant regardless of the weather, the time of day or night, the season of the year, or any other factor. This is considered one of the best selling points for fluorescent lighting in printing shops.

For close color inspection work on sheets from presses, the sheen from banked, open fluorescent lighting reflectors can be reduced by mounting the units over the worker's head so that reflections are directed away from his eyes. Banked or grouped reflectors are often necessary because, in spite of high efficiency in fluorescent lamps, they are relatively small packages of light compared to commonly used incandescent lamps.

Press illumination with the forty-eight-inch fluorescent lamps (using Tulamp ballast for flicker and power

factor correction) is quite satisfactory. Continuous runs of reflectors can be used to flood the press and work space with shadowless light.

It is claimed that fluorescent lighting provides for more light—another step toward daylight levels of lighting necessary for perfect seeing. It is a cooler light, giving less radiant heat for each watt. It is the closest approximation to genuine daylight ever obtained artificially.

Watt for watt, there will be just as much heat ultimately released into a room from fluorescent lighting as from incandescent lighting. However, for each watt of input, the fluorescent lamp produces more light and one-fourth as much radiant heat as an incandescent lamp. A person, therefore, receives less heat *directly* from the light source and will feel more comfortable. With increases in lighting levels now obtainable from sources which radiate less heat, the term "cooler foot-candles" is justified in reference to fluorescence.

Extreme vibrations (such as that produced by presses) are harmful to any lamp, but the fluorescent lamp seems to be more than suited for any vibrations generally encountered in standard lighting service. The most trouble would come from the socket contacts. Firm gripping should be assured. Fluorescent lamps vary in brightness because of their variations in efficiency and size. However, a widely used lamp is the forty-watt white, which has a brightness of almost four candles to the square inch. Present acceptable brightnesses as found in standard enclosing globes, even though themselves not ideal, are about three candles a square inch.

To continue the improvements in our standards of illumination, these lamps should not be used exposed. Their brightness is far less than that of incandescent lamps, but it is still not low enough to warrant the present trend toward bare lamp installations which will soon seem to be just as poor a practice as the installation of any unshaded incandescent lamps would seem today.

It has been asked whether fluorescent lamps can be operated on direct current. To operate a fluorescent lamp on direct current, a proper sized resistor must be added in series with the choke coil. At present this practice can be approved for only the fifteen- and twenty-watt lamps. Direct current for operation is to be avoided if possible. On direct current, the over-all efficiency is greatly reduced, the life of the lamp is shortened, the lumen depreciation is more pronounced, and starting is not positive—an inconvenient trait.

It must be remembered that fluorescent lighting is just out of its infancy stage. The many problems confronting fluorescent engineers are being ironed out as fast as possible so that this new type of lighting can take its place in the plant-illuminating world. Particularly in the printing industry, lighting standards need a great deal of improvement.

At least twenty foot-candles of general lighting plus specialized supplementary lighting is necessary for proofreading. The design and installation of the combination systems must not only provide a sufficient amount of light but also must provide the proper direction of light, diffusion, eye protection, and, as far as possible, must eliminate direct and reflected glare as well as shadows.

The level of illumination required for presses is thirty to fifty foot-candles and in some instances it may be provided from a general lighting system. Oftentimes, however, it will be found more economical and yet equally satisfactory to provide from ten to twenty foot-candles from the general system and the remainder supplied by special supplementary lighting such as fluorescent.

Proper and adequate maintenance of equipment is essential for both natural and artificial lighting. Systems that are adequate when first installed will soon deteriorate unless properly maintained, be they incandescent or fluorescent. A regular, definite system of maintenance is recommended.

If your lighting system doesn't meet your requirements it might pay you to call in a competent lighting engineer for a plant survey. He will personalize your situation and suggest adequate changes in your lighting that will insure proper illumination at all times. If you want to know whether fluorescent lamps will serve your lighting needs, he will be able to give you absolute facts.

It doesn't necessarily follow that because a certain type of fluorescent

lighting installation works well and costs less money to operate in one shop, it will do the same thing in all other shops. Each plant has its own lighting situation that should be treated individually, not collectively.

The cheapest lighting isn't always the best lighting. Factors such as greater accuracy, increased production, reduced eye-strain among employees, improved employee morale, and fewer accidents, must be taken under consideration when lighting plans are drawn. This may mean an increased monthly electric bill—but the over-all results are what count.

The factors mentioned in the preceding paragraph are strong selling points of fluorescent manufacturers. They claim they have the answer to your lighting problems even though the initial cost will, in many cases, be more than that of other types.

Where current costs are three cents a kilowatt hour or less, and where use does not exceed eight hours, it generally will be found that the savings in electric current is nearly, if not more than, offset by the higher owning costs. Yet the higher efficiency seeing levels, lower brightness, more comfortable foot-candles, daylight matching—often pay well.

Rules of Thumb on Fluorescence

1. Fluorescent lighting presents the first opportunity to bring window-daylight amounts and quality of light throughout the printing plant. Fifty up to 200 foot-candles can be economically secured without excessive radiant heat being produced.

2. Fluorescent lamps require ballast and starters for their operation. Approximately 20 to 30 per cent must be added to the lamp wattage of a fixture to determine the total wattage used by the lamp and ballast.

3. High Efficiency: For general plant use, the fluorescent lamps provide from one and one-half to two and one-half times as much light for each watt as the medium or large incandescent lamp bulbs. Where it is satisfactory for color matching, efficiency is many times that of ordinary bulbs with glass filters, often used especially for that purpose.

4. Seasoning Period: Fluorescent lighting is rated at the end of 100 hours of burning or seasoning. The amount of light during this period will be roughly 10 per cent more than at the end of the period.

5. Desirable Coolness: For equal amounts of light, the new fluorescent lamps produce approximately one-half the total heat or one-quarter the radiant heat of incandescent lighting. A watt of any kind of light will produce the same total heat.

6. The forty-watt four-foot lamps with ballast are approximately one and one-half times as efficient for each watt as is the fifteen-watt, eighteen-inch lamp with its ballast. For this and other reasons, it is much cheaper to use the four-foot lamp.

7. Fluorescent fixtures and lamp bulbs usually cost several times as much as comparable incandescent fixtures and lamps.

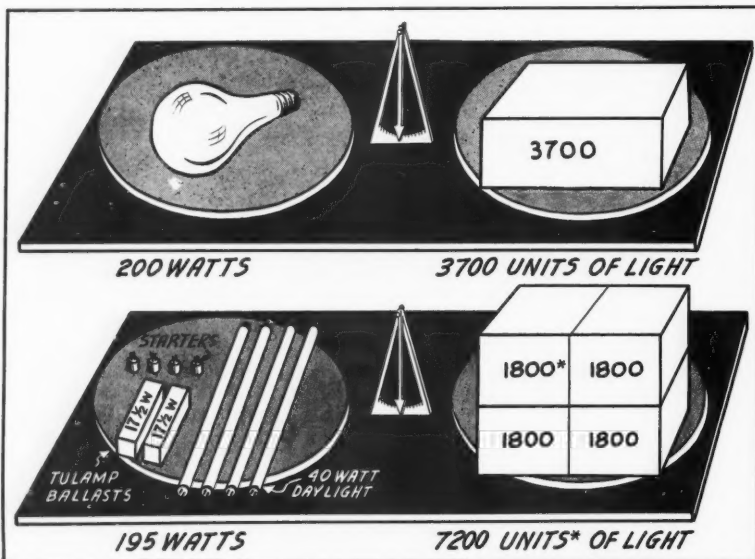
8. Cost of light is made up of lamps, electricity, maintenance, depreciation, cost on fixtures and wiring, and interest on the investment in the system. Maintenance, depreciation, and interest costs are just as real on a lighting system as they are on the family car. Usually, for comparable lighting for general use, the lamps, maintenance, depreciation, and interest are higher on the fluorescent system and the electricity



This photograph, reproduced by courtesy of the Philadelphia "Enquirer," shows fluorescent lighting fixtures used over the compositors' banks to produce shadowless, comfortable light

cost is lower. Each case must be figured individually. Often the cost of light is a small matter compared to the benefits accruing from proper lighting of work areas.

9. Ordinary light meters often do not measure the light from fluorescent daylight or colored lamps correctly. One manufacturer states his meters read approximately 10 per cent too high under daylight fluorescent lamps. Be sure to test the foot-candles with a pre-checked meter.



Fluorescent lamps bring higher efficiencies. Lighting intensities in printing plants can now approximate the 500 to 10,000 foot-candles of real daylight. This sketch illustrates the different amounts of light obtained from approximately equal wattage of incandescent and fluorescent fixtures. Each fluorescent lamp produces 1,800 units of light, or a total of 7,200 units, as compared to 3,700 units from the 200-watt incandescent lamp. In such cases as white fluorescent lamps, 2,100 light uni's can be obtained, or a total of 8,400

10. Both fluorescent and incandescent fixtures may waste 50 per cent or more of their light if not cleaned regularly and often.

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We Apologize, Mr. Fies

The last article published by THE INLAND PRINTER on the subject of fluorescent lighting was on page 43 of our July issue, and was run with a wrong by-line, crediting authorship to "E. E. Price" rather than to E. E. Fies. We apologize to Mr. Fies for this error.

Mr. Fies is well known in printing circles in and around Chicago for his knowledge gained as assistant chief electrician of the Chicago Tribune. His article "Tribune Tests Fluorescent Lights" describes interesting uses of fluorescence by this alert and progressive newspaper.

Drying of Inks by Infra-red Rays

By F. W. GRANTHAM

● A NEW INK-DRYING apparatus for use on offset and letterpress roll and sheet-fed presses has been produced by the Burdett Manufacturing Company. With standard inks, it is possible to halve the drying time.

In this ink drier a principle of heat transmission called radiation is employed. By using the principle of

liberate the maximum number of heat units. By the use of a cup-shaped refractory surface it was possible to develop this burner so that sufficient air would be provided; also, that the mixture of gas and air be kept sufficiently hot, by scouring across this hot refractory surface, that the gas mixture would not be less than combustion temperature.

Heating an object by radiation is the same as the sun heating the earth. It is radiation from the sun that makes a mountain climber perspire even though the air about him is cold. Radiant heat is molecular at the radiator and at the receiver. In between, the heat takes on a wave motion; therefore, it does not lose its heat in transfer from the radiator to the receiver. In the case of printing press equipment, the radiator is the burner and the sheet is the receiver.

The refractory type burner with its cup-shaped refractories has in the center nickel chrome baffle orifices. Gas comes out around the baffle orifices, is forced back against the refractory surfaces, and raises them to 2,300 degrees Fahrenheit. These refractory surfaces then act as radiators for infra-red heat waves. The long red waves and still longer infra-red heat waves get to their destination with virtually no loss.

The equipment will operate on all types of city and liquid bottled gases. The burner itself may be installed horizontally or vertically or at any angle necessary for application to any type of press, without interfering with its operation. The intensity of drying effect may be regulated by a hand control. This apparatus requires no change in the press itself and can be supplied for any width.

The burner bar consists of a row of radiant disks mounted approximately four inches from the sheet. These disks shine down directly against the freshly inked surface. In operation this burner looks like a string of glowing coals.

The burner bar is fed with a mixture of gas and air which is supplied to it from the gas line through safety devices and a low-pressure style air blower. The standard units include safety features to eliminate accident hazard. The unit is synchronized with operation of the press.

radiation-heat instead of conduction- or convection-heat, it is possible to penetrate directly into the ink itself through the layer of air that insulates every printed surface. The radiant heat then changes to molecular heat inside the ink which is in a form that raises the temperature of the ink to around 350 degrees Fahrenheit. At this temperature the ink quickly passes through the drying stages of polymerization and that of oxidation.

To obtain radiant heat in quantity, a new type of gas burner was developed. This burner gives off its heat in the form of infra-red rays. One of the first difficulties heretofore encountered in the burning of gas consisted of obtaining an adequate supply of air, and providing sufficient time for the burning action to insure complete combustion, in order to

HOW TO MAKE UP SHOW WINDOWS THAT PRODUCE PRINTING ORDERS



Easy-to-follow directions for making up displays that attract attention and also allow a sales strategy that holds old customers and helps to develop new ones

By RUPERT S. ARNOLD

IN A NATIONAL survey it was discovered that an average of 25 per cent of a city's population passed the windows in busy downtown locations during any normal business day in the eighteen hours between six o'clock in the morning until twelve midnight. In other words, a fairly central location for display windows should have a daily circulation of about one quarter of the market's population. In a city of 100,000, that would mean 25,000 people would pass the leading department or drug store's main window every working day in the year.

Manufacturers who make popular consumption articles have long since realized the value of attractive win-

dow displays. Not only do they compete with each other for good locations, but they actually pay the store owners good money for use of their windows. I know a small druggist in an Idaho village of about 300 people who gets as much as ten dollars a month from tooth paste and cigaret manufacturers for one of his windows. Those who do some printing for window displays realize their value as merchandisers only too well.

Granted, then, that attractive window displays are a leading factor in today's somewhat involved system of merchandising, why cannot more printers put them to work in mer-

chandising printing? Window displays are fairly easy to arrange.

For instance, the Seattle Printing & Publishing Company, Seattle, Washington, happens to be located on the ground floor on a fairly busy street. So are a lot of other printing concerns that I know about and who do not use their display windows.

The Seattle Printing & Publishing Company did not wake up to its window advertising possibilities until just a short time ago. It had always had those two windows ever since it had been in business. Sometimes when the firm had printed an especially attractive booklet, or folder, someone would put a bunch of samples in the window and leave them

there to gather dust until the firm's manager got another inspiration.

Then one day, partner Walter Irvine got a bright idea. "Why," asked Irvine, "can't we do what any other business house in our location would do? Why can't we use those windows more effectively? Let's figure out a plan that will not only put our windows to work for us, but for our clients as well."

First of all, the windows were repainted. Then two spotlights were installed so that displays could be seen at night. After this, a print job which had a wide appeal, both in the product it advertised and in its format and production, was selected for exhibition purposes. In one window samples of the brochure were judiciously placed. Interspersed with these were two or three hand-lettered window cards calling attention, not so much to the fact that the Seattle Printing & Publishing Company produced the job, but to the fact that the brochure was printed for the Brown Manufacturing Company.

Then—and here comes the strategical part of the plan—in the adjoining window was placed the actual products which the booklet advertised. Also into this window went photos of the client's factory and manufacturing scenes. Neatly lettered small cards called attention to the merits of the product and the precision with which it was made. A scattering of brochures and other company literature made the tie-up between the two windows which passersby caught at a glance.

In other words, *the customer was advertised more than the printer!*

When all this was carefully arranged, the printer took snap shots of the two displays. These photos were later presented to the client with the printer's compliments.

Result: Not only did the Seattle Printing & Publishing Company get unusual publicity; not only did it gain the attention of the population that passed its windows, but it gave its customer an additional service with but little cost to itself and none to the customer. And it was a service that had real value too! It showed the client that the printer had the manufacturer's sales problems at heart. It dug down deeper into the client's good graces. It gained a feeling of obligation that would not have been possible otherwise. It offered the client a pleasant surprise—some-

thing extra which he didn't expect and for which he didn't have to pay.

The instance just cited was, of course, only a starter. The display was left in the windows for a week or ten days. Then another was put in and the same general procedure was followed once again.

The salesmen used the window display stunt as an added selling talk when calling upon new prospects. Said salesmen: "In addition to fine printing at a fair price, we can give you something that no other printer in the city offers you. We can put your products and your advertising story in our windows every day." It made a swell sales speech.

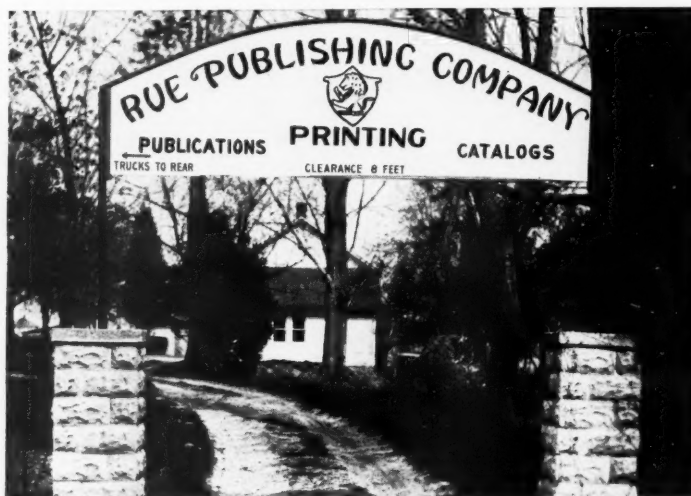
Naturally, not all printers have ground-floor windows on busy streets. Some job shops are located upstairs; some in out-of-traffic districts. But

there are many ways that even these printers can use window displays.

Ofttimes you can make arrangements for good window space with owners of vacant stores. A little selling on your part will soon convince the owners that a well planned window display attracts much more favorable attention to the store than a dirty, dusty, empty window; therefore, is much more apt to attract prospective renters. The promise of a card which tells the name of the owner of the building, or his agent, will usually cinch the deal. Small corners of windows can generally be had upon the proper approach. Or clients will probably be glad to cooperate to the extent of securing window space.

Small displays can sometimes be built outside the print shop near the

"WINDOW DRESSING" BY NATURE



An attractive front helps any business—printing as well as others. One printer who has unusually attractive quarters, and who also capitalizes on them as he has a good right to do, is G. H. Rue, whose Rue Printing Company is located at "Shadowlawn," Denton, Maryland. From the quiet and beautiful surroundings of his plant he has developed a business having customers from Halifax, Nova Scotia, to San Francisco—and even one in London, England.

Six years ago, when the Rue Printing Company moved to its present quarters, there were fifty-four full-grown trees on the lawn. Through the grounds meandered a not very enticing brook hardly three feet wide. Mr. Rue and his fourteen-year-old son dammed up the creek and planted

more trees. The acreage now boasts a swimming pool nearly 200 feet long, varying in depth from three to seven feet; and there are now over fifty additional trees, mostly willows and evergreen. The pool is full of fish and it is not unusual for Mr. Rue to sight twenty or more fish from his office.

Every year the office and shop force holds a picnic on the grounds, which, with its tennis court and stone fireplace, is used often for picnics and for enjoyment of noonday luncheons. Such an environment is provocative of good craftsmanship, people who buy printing naturally expect to receive high-quality work, and there is strong good will value and endless advertising copy to be written around such a setup. Out of town locations also reduce overhead expenses.

doorway, in case the shop is on the second floor. At least you have space and a counter in your front office for a display which will attract the attention of a lot of prospects for your own wares and those of your customers. The psychological value of offering another service to your clients is there, regardless of where you display their printed pieces.

In trimming of windows, there are a few fundamental pointers which should be kept in mind. Be sure that the window space is neat and clean; that the trim is freshly finished; that people can see through the glass. Then see that the display itself is an eye-catcher. It should have eye movement toward the chief focusing point—that spot which you wish to receive the greatest amount of attention from passersby.

Usually it is a good idea to avoid window banners and posters. They not only tend to make the window less attractive, but keep the outsider from looking in. They cost money too.

The color scheme of your window decorations should be harmonious and non-conflicting. If possible, displays should be at the eye level of the passer-by, so that he won't have to stoop or stretch his neck out of kilter to see what it is you are displaying for his interest.

The exhibit should have atmosphere. For example, in advertising a dog-food folder, show cans of the product; put in photos of pedigreed dogs; add a dog collar or two, a harness, or possibly a dog house. Accessories may usually be had from your local retailers in exchange for just a courtesy card. You will also find that your client will be glad to cooperate in getting them for you.

If it is a hotel or resort folder you have just produced, borrow a couple of swim suits from a department-store customer of your firm—a beach ball, or some other suitable accessory. Show, in addition to the illustrated folders, actual photographs of the resort. Have a road map displayed. Scatter some sand around the floor of the window, if it's a beach resort. There are numerous stunts you can use advantageously. All you need is a little imagination.

Be sure to get some life into your windows. Objects that will attract the attention of the busy pedestrian are vital to window attractiveness. Samples of the advertiser's products are always good. Raw materials from

which the products are made are interesting. Various steps in the manufacturing process can be portrayed in a most effective manner.

All this may sound a bit complicated. But really it isn't. It's not at all necessary to get technical in your window dressing, nor to hire a professional trimmer. An hour or two spent with a little thought and in-



An impressive interior should go hand in hand with interesting window displays. Here is a fine example of what can be done; the office of George F. Wamser, Typographer, Milwaukee

genuity on your part should see the job nicely and attractively done.

So take your paper jobber's samples out of the window. Remove those letterheads that were printed in another city by another firm. Make full use of those windows of yours for yourself and your customers!

If you publish a house-organ, run a column or two in each issue showing pictures of the displays and giving the stories about them. Tell your prospects that you can give them this added service. Show them photographs of your windows. If you have an unusual display coming up, send out post cards, or letters, to your prospects and customers telling them about it and asking them to pass by and see it. Chances are they will open your door and come into the office while they are there.

You'll find that your windows will prove mighty valuable to you.

You will find, too, that employees will be the most interested and impressed of all who pass your window. The displays will prove a valuable tonic to their craftsmanship.

Found: One Lost Letter

The last of five thousand fifty-two-page brochures were being wrapped for delivery when it was discovered that a thirty-six-point lower case "t" had broken off the end of a butted slug. This was due to careless setting, allowing the narrow character to completely overhang the end of the space slug. Apparently a sharp blow

from a planer had cracked it so that action of the press snapped it off. It faced us with a problem of correcting the brochures at minimum cost.

Rather than struggle through the staggering task of pulling out the wire stitches and inserting a new four-page section, a *peg rubber stamp* was made of the character. Taking the identical ink and using a proof-press brayer, we rolled out a film on a glass slab to get an even film of ink, and then pressed it on the page at just the right spot.

After surprisingly few trials the bindery help got the "knack" and the doctored-up booklet could not be told from the few perfect copies that were discovered. The correction cost money, naturally, but only a fraction of what it would have cost to open the book, insert a new section, re-stitch, and perhaps even re-trim.

The story is told so that others may profit. I hope that it will repay to some degree the constant pleasure and benefit that I have derived from your splendid magazine. — *Burton Garber, Lynn, Massachusetts.*

THE CORRECT USE OF WHITE SPACE AND MARGINS

The helpful hints diagrammed and analyzed in this article can be used by layout men

● THE MAIN REASON why such a large amount of layout and printing seldom attains a high-quality appearance is because the white space and margins on the average printing job usually are handled too carelessly. This particular failing may be traced to the wide use of modern layout with complete disregard for proven rules of printing. Since modern layout has become so generally used in commercial printing even the "cock-eyed" handling of white space and margins has been masqueraded as the latest in good taste.

On any quality printing job good taste is always the same. If you but check far enough you will find that the same basic principles for handling white space and margins can be applied to either modern or traditional layout.

To prove this statement let us look at the problem through the eyes of a designer, and actually diagram the basic principles on both kinds of layout. Start with something simple—a mounted photograph. Upon close examination you will notice that it is never positioned exactly centered within its area. If it were, it would appear as *below center*. To overcome this illusion, the photographer positions the picture slightly above center, so it will look right. The same applies to advertising layout.

In contrast to this illustration, a mass of advertising being produced every day is generally centered on the sheet, and what happens? During production operations (presswork, binding, and cutting), even the slightest variation throws the form completely out of position, making a poor looking job.

Whenever this occurs, it is because at the start the correct layout principles were not followed. No tolerance was allowed for variation in manufacture.

Now take the average commercial bookwork. You will find that an average type layout for our commercial bookwork is generally centered on the page in lineup and register, only to come out of production all out of position. This is again because the page, first, was not raised above center, and, second, not pulled in toward binding margin.

When a pair of pages are pulled up and in, they will automatically come out of the bindery looking just right, even if "pull" on the cutting knife slices off more than trim allowance, as originally laid out.

Now let us see how a designer handles white space and margins together. How does he approach the variations of margins in layout so white space and the margins look right when printed?

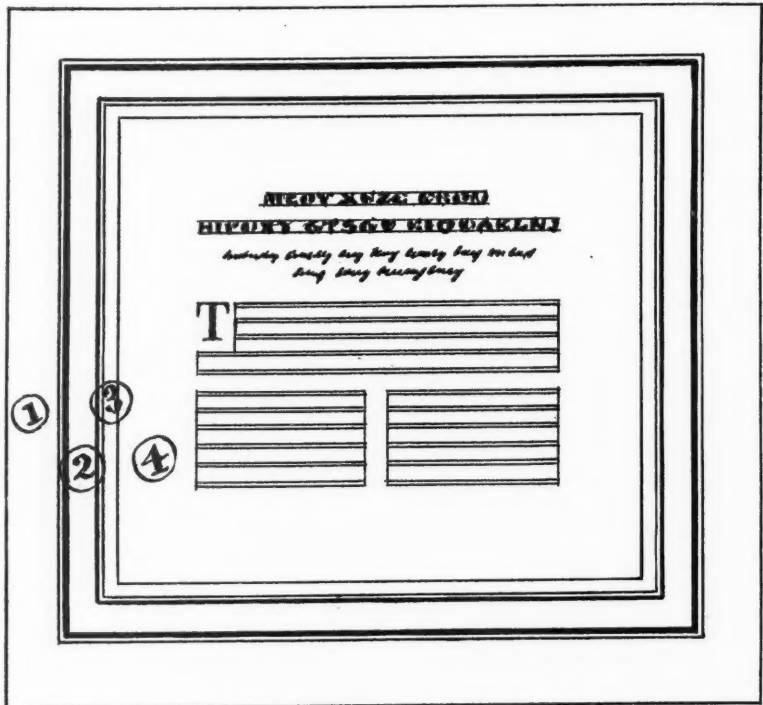


DIAGRAM A—Figures in layout above show four interesting variations of marginal widths

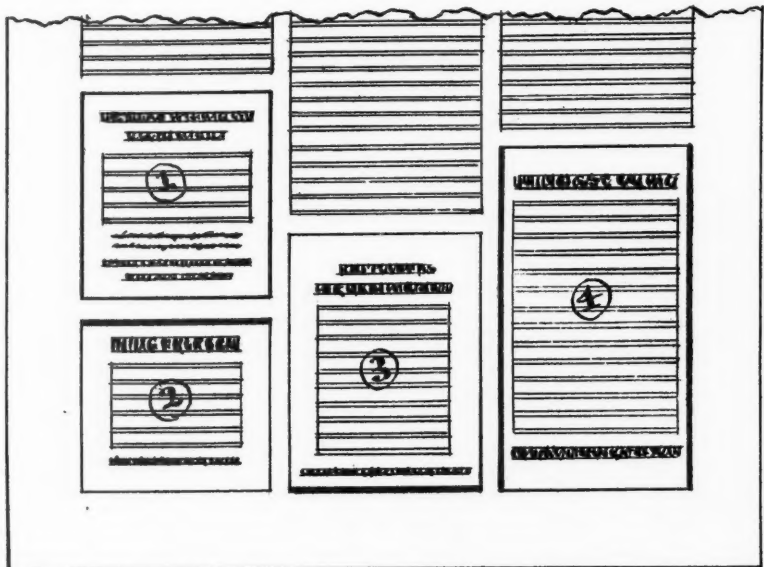


DIAGRAM B—Four sketches above show some fresh variations for spacing advertisements

MARGINS IN BOTH LAYOUT AND PRINTING

lay- out men and printers to improve the quality of their work. • BY WILL LAUFER

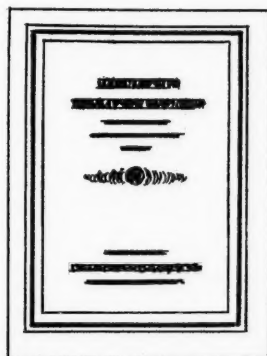


DIAGRAM C—Old versus the new in arrangement of a title page

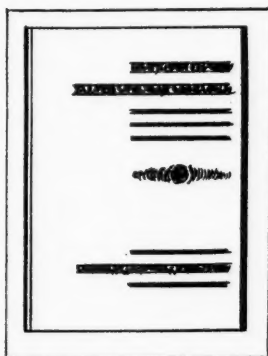


DIAGRAM D—Business card goes modern by switching spacing

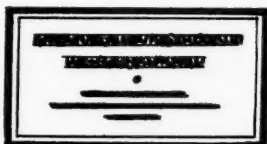


DIAGRAM E—Sparkle of right hand layout comes from white space



DIAGRAM F—Right layout makes use of "swing" in the spacing

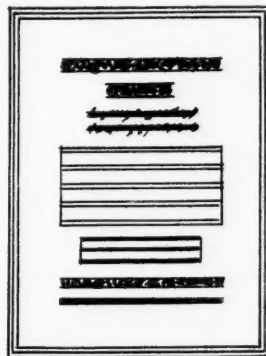
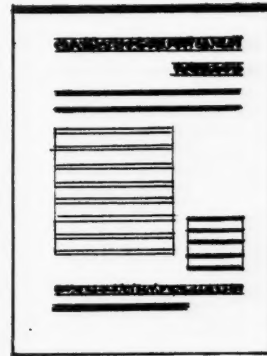


DIAGRAM G—Announcement goes modern by changes in margins



To see this principle demonstrated take a look at Diagram A. This layout shows three points at once: The correct placing of copy inside a border; the border in relation to the page, and the placing of the page on the sheet.

First consider how the border is pulled up above center, or "hung from the top." Also notice how the type area inside the border applies this same principle.

The four small figures indicate the different space variations drawn to make an interesting layout. Observe that 1 is wider than margin between type column and border; that 2 is narrower than 1; that 3 is still narrower than 2, and that 4 is wider than all others.

Margins around the copy, especially between heading and text, are narrower than those between border and copy. Also notice how the copy is broken into an interesting grouping of three type areas. Variety adds spice to layout, too.

Now we will examine the magazine-page layout, Diagram B, containing four small layouts of advertisements. Note that 1 has the type centered inside the border, also that the gutter between columns of the magazine is the same width as the advertisement's text-to-border margin. This arrangement, while mechanically good, is not interesting because the margin *inside the border* must vary from the gutter space *around it*.

To be interesting, the space inside the border should be *more or less* than the space between columns but never just the same. This principle may sound simple, but it is not practiced often enough, as evidenced by an examination of advertisements in many magazines and newspapers.

Take 2 and notice how the space is arranged. The advertisement contains more space on three sides and less on top, than the space between columns. Notice, too, the heavy rule used at the top of the border.

Observe in 3 how this principle is reversed. Number 4 has sides containing *less* space and the top and bottom *more* space than between columns. These variations could go on being diagrammed endlessly. The question is: Why not use the principle in all advertising design?

Variation in white space and margins is what makes the modern, off-center layout more interesting than traditional layout using definite rules and all-centered lines.

The layout on the left of Diagram C is the average centered title-page arrangement. The layout on the right is the same diagram broken into an off-center space arrangement that has a fresh, new appearance.

Now look at Diagram D. On the left is the average traditional business card arrangement. On the right is the same card worked into a modern design with movement and interesting space variations.

The two layouts for Diagram E show a label. The layout on the left

is a neat, traditional, centered design. The modern off-center layout on the right has more "oomph" and fast reading appeal. The entire secret lies in varying both the white space and the marginal widths.

In Diagram F, one shows a traditional, centered space arrangement, and the other a modern off-center space arrangement. Notice how the areas and spaces of layout on right are broken up from left to right as well as top to bottom.

The left layout of Diagram G is a nice announcement. Even done in the traditional, centered manner it still looks "modern" and interesting. However, the right layout with its broken-up, off-center margining moves faster and is more acceptable for present-day use.

One particular thing about these tiny sketches is the varied margins and white space inside, outside, and around all the layouts. Notice around or near the border designs of these sketches how the white space and margins are varied constantly.

Notice that when a margin is sunk from the top, it's *sunk*; and when it's raised off the bottom, it's *raised*; and when it's positioned about center, it's *above* center; and when it's pulled in toward right or left margin, it's *pulled in*; and when two margins are side by side they are *varied* from each other.



Everyone's Money Maker

This profitable printing idea was thought up and tested carefully by Frank Whitwam, manager of Grand Rapids Graphic Arts Association.

He found that there were only four business establishments in the entire city which were using reply envelopes enclosed with bills. He knew that he personally appreciated having an addressed envelope available, and that he always paid those first.

Mr. Whitwam set an example by sending out dues statements, accompanied by return envelopes, for both the Graphic Arts Association and the Lions Club. Practically all remittances came back in the envelopes furnished. Expressions of appreciation came in, some suggesting that more firms should use the service. If this were so in business houses, think of the reaction to be expected from homes where addressing is irksome.

Here is an idea that can be promoted by anyone.

Before and After

When you want to sell quality printing, and get your price, you must demonstrate to the buyer that you have something better than the other fellow has. If you cannot convince him of that, you have a hard time selling him. This fundamental truth prompted Karl Ambrose, of Jacksonville, Florida, to start saving letterheads that showed examples "before" and "after." That is "after" being done the Ambrose way (neat, plain, economic) and "before"—the way they looked when he got the job of redesigning them.

Thus, Mr. Ambrose has something to show the customer who starts complaining about a price—or wants to see what kind of work Ambrose does. He shows in black and white, without trying to "high pressure" him. He lets the customer get his own mind's picture, from the samples and pictures, how improved his own letterhead will look.

"Here is what somebody else printed. Here is what we printed," makes a powerful sales talk. You have actual samples to show the difference. If you show the customer those illustrations and he doesn't agree he should pay you more, you have lost the sale and he walks out—that time. But you have a wedge in for a return call.

Since Ambrose prefers to sell quality, rather than price, he finds this method is tops. The evidence itself is good visualization for better printing. It puts the prospect in the mood to pay the price without quibbling.

The comparative samples are kept in a steel cabinet file with sliding drawers running three drawers down and ten across. They contain ruled and printed forms, ruled forms, wedding and social announcements, colored folders, stitched work, tickets, letterheads, envelopes, dodgers, business and professional announcements, business cards, blotters, *et cetera*.

COPPER RIVETS

BY O. BYRON COPPER

- ⊙ A progressive printer may make the mistake of trying to walk before he has crept; but even that is better than standing still.
- ⊙ Be courteous to strangers who pass your way: Tomorrow you may be the stranger.
- ⊙ Let those who will strive after beauty in freakish effects; but bear in mind, in printing, nothing will ever excel dignified simplicity.
- ⊙ A new type face must have something more than the mere fact that it is new to recommend it.
- ⊙ The public ever needs education on the point that it takes time to produce good printing.
- ⊙ An indifferent workman is prone to sink to the level of his environment, but one interested in his work brings his environment up to his own level.
- ⊙ That carpenter builds the best house who consults a blue-print, and that printer sets the best form who uses a layout.
- ⊙ Printing is essentially a manual craft, but printers improve in the degree that they learn to use their heads also.
- ⊙ Remember, your presses won't rust out standing still for want of profitable work as soon as they'll wear out performing profitless work.
- ⊙ Some editors can't write good copy because they can't think, and the same lack handicaps many a printer.

The Proofroom

BY EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be answered in this department. Replies, however, cannot be sent by mail

Children of Song

What is your opinion of "blond sopranos"? I queried for change to "blonde." The newest Webster's gives "blond, blonde," in such a way that anyone might fairly assume "blond" to be the preferred spelling, with "blonde" an admissible variant in any instance. Of course "blond" is in origin the masculine form of a French adjective and noun whose feminine is "blonde." "Blond" should always be used in English wherever the gender of the noun with which it agrees is not unmistakably feminine. Imagine "blonde tenors"! A high school teacher of English, consulted, hemmed and hawed now on the side of "blond" and again in favor of "blonde," but driven into a corner, she admitted she wouldn't penalize or criticize a composition student for the "e"-less spelling in any adjectival connection. Do not the Webster editors owe the printing and publishing world a little clearer explanation?—*Michigan*.

When Webster's (Merriams) gives "blond, blonde, adj.," it means exactly what is stated in the letter above: that "blond" is the preferred form for the word as an English adjective, with "blonde" an available variant for those who prefer it, "in any instance." It distinguishes clearly, in the noun entry, between masculine and feminine; but the adjective is assumed to have become completely Englished. A fair woman is "a blonde," a man of similar coloring is "a blond." But you may write either "a blond man" or "a blonde man," as you like, according to Webster. Truly, the "e" does not look so good when the modified noun is masculine; but the point is (and that is as far as I go now), Webster does give the "e" as takable or leavable in the English adjective. For most of us the word is still in a twilight zone, only half Englished; but the dictionary's distinction is clearly made.

For my part, I would say that as common good usage goes it is okay to use either spelling for the adjective applying to inanimate objects, as in Webster's example from Matthew Arnold, "blond meadowsweet,"

but best to follow the French distinction in writing of persons: "a blond man," "a blonde woman." This, even though the dictionary can be cited to other effect.

Readers Are Critical

Said Arthur Krock in his *Times* column, "The sub-foundation of them all were the rumors . . ." This seems to knock out your criticism of such use of verb.—*Pennsylvania*.

No, I don't think there's any kayo in this, for me. Mr. Krock is a star in his line, but I don't think he would pose as an expert in grammar. He's a top-notch as a political columnist, and is mighty good as a writer. The quoted sentence is ungrammatical, but the error in it is increasingly common. Take the sentence apart. "The sub-foundation were" just simply can't be right. The verb must agree with the subject, not with an appositional expression following the verb. If the sentence were to be reversed so as to read "The rumors were the sub-foundation," the plural verb would, of course, be correct.

Here's an interesting coincidence: Just after writing the above paragraph I came upon this sentence in a pamphlet from a great Eastern university press: "Its whole organization, men, facilities, and equipment, are at its disposal." It is to be hoped its organization are strong.

I think it was old Noah Webster himself who said most of the faults in usage come from the over-refined writers, not from the plain folks.

Choice of Type

Tell me, please, what type to use in the making of compound adjectives with "shaped," as meaning for example "shaped like the letter 'v'."—*Wisconsin*.

The commonly preferred style is gothic, thus: v-shaped, s-shaped. The same style is followed in such words as "U-turn," "J-bar." But if you have a small shop and gothic isn't handy, use the roman capital.

Fractional Compounding

In a recent book: "He has one-one hundred eighty millionth ownership." Anyone would compound "a one-third ownership." But doesn't the complexity of the second element of the fraction quoted call for some punctuation which upsets the analogy? Wouldn't the significance be clearer if the expression were printed as "one one-hundred-eighty-millionth"? Once the thing was in type, this would be the easiest way to change it. In copy it could have been simplified still more: "one 180-millionth ownership," or even "one 180 millionth ownership."—*Delaware*.

This is handled so clearly and completely that there is nothing left for me to do but okay it and pass it along, with just this little extra contribution: The entire objective of compounding in print is to match what we do in speech through phrasing and inflection of the voice—timing. Every other consideration is subordinate to that of clearness. I like to have well defined principles of compounding, rather than rules. Where emergency compels a strictly rule-governed style to be momentarily dropped, it can be met, under a system of principles, with easy adaptation. In the example as given, "one-one" is completely misleading, obfuscatory.

An All-Around Writer

In "Keeping Posted" in a recent number of *Saturday Evening Post* I saw this: "He is a free-lance writer, hovering around the middle thirties and Ridgefield, Connecticut." Is that good writing?—*Maryland*.

In the given location, yes. It would be out of place in a formal document, but in free-and-easy, comfortable print, it is okay. I have a similar sentence in my forthcoming book "Putting Words to Work." I don't recall the exact words, but it's something like being born in 1880 and Brooklyn. Such expressions used to be considered fairly witty. The language text books of thirty or forty years ago used to condemn them, but we are not so painfully stylish now.

New Reader's Sorrows

I am a young proofreader, haven't had much experience but do have my own ideas. On some proofs I just read the publisher's editor had given orders to the printer to follow copy on punctuation, all the way. The first reader queried this line, "The Sorrows of Werther," she answered, to be "The Sorrows of Young Werther," she answered," challenging omission of "Young" and the spelling of the name. It was reprint copy, and I think it was senseless to query on "Young." Anybody would be likely to say "Sorrows of Werther," without bothering over the hero's age. But omission of the "h" is another kind of fish. If it were a question of reproducing someone's writing, then the incorrect spelling might reasonably be retained as possibly intentional. Speech wouldn't be affected one way or the other. Did the reader not realize this? Do our proofreaders need some elementary language courses?—*Vermont*.

On reprint copy the job is, ordinarily, a simple one of mechanical reproduction. The publisher is properly to be supposed by the printer to intend to follow copy. Reproduction of mechanical (typographical) errors would be foolish, unless the reprint was put forth as an exact reproduction—and in such a situation photostats would be used. The real point for comment here is that it is quite possible the original editor positively decided upon "Werther"; the "th" of Goethean German is not a categorical imperative now. I cannot pass judgment on this without seeing the copy. If it was "Werther" elsewhere in the book, of course the inconsistency should have been corrected. The new job should be clean. But I do think the situation should have been disposed of by the reader of the galley proofs; there was waste of time and work on it. It's the old, old question of publisher's editor versus printer's reader. There is economic waste here. Time, work, and money could be saved by having one person in full charge of all matters of style—a person whose pay would come partly from the publisher and partly from the printer. In a job like that a person who was thoroughly experienced could effect great savings for all concerned.

Surplus Commas

Too many commas are used in present-day print. Here are some samples from recent reading: grabbed the limp, gray hat; of the little, steel hook; side of the steep, rocky bluff; as a big, red cow charged; her long, wicked horns; with the peculiar, backhand twist; a small, ginger-whiskered man; his cute, little yellow mustache; look in her big, gray

Licks Summer Slump

● St. Petersburg Printing Company, of St. Petersburg, Florida, is one other firm which has proved by an actual demonstration that the printer who wants to fill up the valleys in his sales chart CAN do so. It is a fact that "summer slump" is but a bogeyman caused largely by a lakedown in sales effort. We assume that we are in for a drop in business. We sell ourselves on the idea that our customers will not do any printing, except the orders that would come our way anyhow, before fall.

Folks who know Florida climate in summertime know that it is uniformly around the 80's, and seldom gets as blistering hot as most of us are used to in the temperate zone. Still, the winter rush of tourists to Florida is such that none could blame the St. Petersburg Printing Company for believing the bogeyman is a reality. However, the summer of 1940 was such that the company found itself as busy as it usually is in winter. Here is the explanation:

"Since we have been in business, we have both advertised and talked. 'Buy your printing in the summer, and avoid the delay and inconvenience in the fall when you are busy getting your business prepared for tourists.' We believe that if a printer will constantly advertise and talk up things of this kind, he can eventually get the buyers to see his point."

eyes; marking a good, long stay; bit of rare, broiled steak; a tall, rangy sorrel.

As far back as 1886 I contributed rule-work specimens to the I. P.—*Colorado*.

Greetings to you, Eugene Baker, from this department and the whole I. P. family. And thanks for the compliments not printed here but retained for private enjoyment.

The comma in expressions like the above may represent an omitted "and," or it may be used for emphasis, to make the individual words stand out, each for its own value. Some of the commas in the samples shown are simply superfluous; they render no service and in some instances actually obstruct the progress of the sentence in the reader's mind.

I could write you quite a philosophical essay along these lines, but it might be tiresome. It would mix commacation (!) with compounding. Thus "a long, long time" is emphatic, meaning a very long time, a longer time than just a long one. But "a short short story" really means a short short-story. Get it?

California, Take a Bow!

Our Welcome Mat is out for you and yours. Truer words were never uttered than the last paragraph of your "Words That Loaf" article (March). Much has been stated about the superfluous "at," but can't something be done about "got?" The funny papers, the ads, the radio all specialize in "got." Jack Benny: "I haven't got time." Billboard advertisement says: "Blank's got more oomph."—*California*.

This letter was signed "California Native Daughter." To its writer, and to a gentleman of Los Angeles who sent me some wonderfully luring pictures of his far-famed city and state, I must express gratitude and appreciation. I had hoped to drive out to the Coast from my Jersey home, this year, but it just doesn't seem to work out. My youngest son, a lieutenant in the navy, is at San Diego with his ship—and that seems likely to be the whole story for the Tealls. But I'll join in a cheer for California any time.

One of the first things I wrote for THE INLAND PRINTER, before taking up my father's work in 1923, when he died, was about "get." It's an amazing word; it has so many uses, it can't have much force. Of course correct English would be "I haven't time," "Blank's has more oomph"—if "oomph" is English! In terms of grammar, the odd thing about "have got" is that it makes a good, sound verb, "have," work as an auxiliary to the spongy "got." In this construction the good verb "get" is degraded. The best that can be said for it is that those who use it are definitely, and no doubt deliberately, putting themselves for the moment out of the field of correct English, and speaking the language of the streets. The time to get excited about this sloppy locution is when it appears in what is supposed to be good, careful, correct, more or less formal utterance—but not before.

Church Program Style

We understand that it is correct to quote hymn titles and the ritual in church programs, but is it correct to quote sermon subjects as well, unless the subject happens to be a quotation?—*Georgia*.

First let me say there is no absolutely set style for programs. The customer and the printer can get together on any style they like. Of course it is good to have a fairly well fixed style for the programs of any one church, just as any newspaper settles upon its own style of dress.

But the system of capitalizing and quoting may be anything the maker of the program likes.

The program sent with the query is a four-pager. On the inner pages are programs for morning and evening services. In both, the entries are in capitals, as TOWER CHIMES, ORGAN PRELUDE, SCRIPTURE READING, PRAYER. Directions for the ritual are in the same type, but with a star, thus: *MINISTER, *CONGREGATION, *CHORAL RESPONSE. Here I think the set-up might be improved by switching over to a different scheme of layout, something that would set the ritual off in a block by itself. Perhaps even so simple a device as indentation on each side would be good.

The sermon lines are as follows:

SERMON—

Friends of Christ.....Dr. Burns

SERMON—

"In Remembrance of Me"...Mr. Smith

That style is absolutely unchallengeable. In the first line the topic is presented without quotes; in the second it carries the quote marks, because the topic is a quotation.

But along with this program the querist sent a program from another church, with this line: THE SERMON—"THE MESSAGE AND MISSION OF THE CHURCH."

It simply happens that the person who wrote the copy, or perhaps the printer himself, prefers to put the sermon title in quotes. It cannot be said that one style is correct, the other incorrect. Both are correct, and choice is merely a matter of personal preference. The whole point is, each institution should have a style of its own, and follow it regularly.

The Trouble Is—

The main trouble with "feel bad," "feel badly," is in the use of "bad" at all, not simply in its use in this position. As a teacher of English, I use these expressions to show the difference between adjective and adverb in the predicate: "to look angry, "to look angrily."—Indiana.

All such expressions take us right back to the foundation fact that an adjective describes a person or thing, an adverb describes the manner of an action. The Indiana teacher scores a center shot in saying that "bad" is not a good word to describe a person's state of health. It is much better to say "I feel ill," "I feel exhausted," than to say "I feel bad." But if the word "bad" is to be used at all in this sense, it should not have an "-ly" added to it. Preferably, choose a more descriptive word.

Printer, Guardian of Clean English

By EDWARD N. TEALL

● AWAY BACK about 1923, which now seems like a date from the history of some other world than ours, "The Nation" ran an article with the heading "The Masters of the Word." It was an editorial article, unsigned, but I am sure it was by Oswald Garrison Villard, then the editor-in-chief of "The Nation." He was not thinking of such masters of writing as Addison, of Shakespeare as the master of dramatic expression, or of any one philosopher or statesman as master of expository speech, of orators or essayists, preachers or scientists, but actually of proofreaders. F. Horace Teall, whom the article described as "of a race of great proofreaders," had just died. The recognition of the man and his work

was a gracious tribute to the whole proofroom world. Mr. Villard said:

Some of the best of our younger publishers seem to consider the expert proofreader a needless luxury; editors know that a good proofreader is not only indispensable but an artist in his own and, at his best, in other languages. A really able one knows everything; he must have a perfectly astounding knowledge of the classical languages, of literature, of history, of the names of public men in all countries. He must catch an error in the patronymic of every north or south polar explorer. He may not have read a book of Darwin's, but he must know their titles and the spelling thereof. As he reads, he must challenge the statements of the greatest and the most dogmatic of authors and editors. More than that, every self-respecting office has its cherished idiosyncrasies, which he must observe.

This is perhaps a bit too ecstatic. It is almost exuberant. It seems as though the writer had let professional enthusiasm for his subject carry him away; as though he had said, "The world does not treat proofreaders fairly, I shall do them a good turn." It is not correct to say that proofreaders know everything, but it is exact to say that a good one knows a lot, that his information may not be philosophical and complete within the boundaries of a subject but does include many details and data—and, above all, that where he does not possess immediately available information or knowledge he does have a strange sixth sense that warns him of possible error and the need of checking. Mr. Villard went on, in more detail:

Many are the difficult problems to be solved. When is a foreign word sufficiently naturalized to abandon italics? "Sauerkraut" and "camouflage" are obviously well domesticated in English, and so are "clientele" and "matinee," but nationalistic proofreaders often stand on ceremony and adorn the latter with accents. Mighty battles have been waged upon the capitalization of a single word such as "government." Every good editor or proofreader has his pet hates and his suppressed desires; neither has the divine afflatus if he is not willing to fight to the last ditch for his hobbies. . . . To the real artist in proofreading the error leaps out from the page and enters the eye before the eye itself has time to focus upon it. It is intuition, inspiration, second sight, a sixth sense which guides him.

It is the TASTE that tells

► IN PRINTING, good taste is of the utmost importance.

By good taste is meant the proper selection of appropriate type faces, rules, ornaments, color combination, papers and similar embellishments having perceptible qualities of related design and treatment.

The fine qualifications of good taste are essential elements in attaining the interest, respect, admiration and CONFIDENCE of the reader. In short, good taste is a pertinent factor in the effectiveness of printed salesmanship.

Good taste in printing cannot be obtained without a complete understanding of the principles embodied in production. The personnel of our printing organization has the knowledge, training and experience of producing the kind, grade and type of printing appropriate to your business and to your merchandising, marketing, and your SALES problems.

EDWARD HINE & COMPANY
Peoria, Illinois

Good taste has universal interest because everyone prides himself on that quality and wants his printing to reflect that opinion

This is a sketchy but interesting presentation of the pro-proofreader side of an ancient debate. Its usefulness to printers and publishers can be determined only when the opposing argument is stated, fairly and clearly: The hoary contention that the proofreader's function is essentially mechanical and that no editorial opportunity or responsibility can properly be attached to it. The difference of opinion persists, but usage has quite definitely changed within the period of a human generation. What was once regarded as a valuable contribution to the publisher's interest would now more likely be set down as an impertinent invasion of the editorial territory. The proofreader stands to be censored if he passes up faulty work by author or editor, seldom praised if he corrects it.

These are generalities, but there is illumination in them. I am speaking of tendencies rather than of established universal practice; but yet the tendency to limit the proofreader to type correction is getting to be pretty strongly consolidated. So where one office welcomes correction—correct correction!—of checkable facts and figures, another office will permit no action more positive and decisive than that of marginal querying. In few offices would a proofreader, however skilled in grammar, be permitted to change an author's or editor's form of expression. Even intelligent querying frequently meets a cool reception.

Certainly there is some reason in this attitude on the part of executives. At the extreme least, it is possible to see how they reach their hard-hearted conclusions. Too many cooks, even cooks who are experts when working all alone, can spoil a broth. To be reasonable, the head of the department or plant must maintain proper balance between responsibility exacted and opportunity conferred. In high-class plants, where only fully competent readers are employed, the proofroom should (as I see it) be regarded and treated as an integral part of the publisher's machinery for maintaining high standards of style.

In my mind, it all works out to this: *If style of expression is to be accepted as an important element of good printing—comparable to good typography itself—it is desirable to have the proofroom recognized as closely akin to editorial.*

Such treatment is urged (not as charity to proofreaders but) as a means of increasing the dividends on the publisher's or printer's cash investment in a staff of proofreaders and copyholders.

The alternative is reduction of the proofreader's status to one of mere mechanical checking on reproduction, in type, of copy as sent to the shop—and several times in ten, copy is simply not in shape to be followed blindly.

To get to the heart of it: There is a tug of war between the good old-fashioned proofreader and the modern (extremely streamlined!) copy editor. Not merely the linotype but the speeding up of our mechanical civilization is what defines the proofreader's function ever more narrowly; at least, I have heard that view expressed, and rather convincingly, by one who knows proofrooms and editorial offices well. By "more narrowly" the speaker meant to refer to confinement to a mechanical accuracy. Further:

The machine becomes more flexible and varied in its product (modern typography), and the human mind which checks upon its performance and product must become more and more exact and dry. But the critical view which used to make one person's proofreading superior to some other's is forced to find its expression at an earlier, at a pre-mechanical stage, if at all.

In some large printing houses there is discernible much confusion as to the editorial function in the publisher-printer relationship. These persons feel that if some customers do read copy it is because they maintain "a full editorial staff." But then again, some other publishers turn manuscripts over to the printers to be prepared—and the printers do not maintain editorial staffs, except (and mark this!) as their proofroom corps can thus be denominated.

The simple fact, which both publishers and printers will find it pays to see, is that on each job some one person should hold the command of style; not type styles, but cleanness of text. Whether this is to be done by an editor or by a proofreader is immaterial—except that either finds his own "style" badly cramped as soon as another person breaks in on the job. There is not only economic waste but much nervous wear and tear in any other way.

Well, not to go into the endless detail of the situation, it is obvious that

the trouble comes, first, from the nature of the work itself, and then from a lack of businesslike advance understanding between the publisher and printer. The publisher thinks the copy is as he wants it, but sometimes if the printer follows it as is, the publisher then complains that the printer should have known enough to make some changes. But when the printer takes a chance and makes changes, the publisher is likely as not to hop over him and remind him that his business is to print what's given him as it's given him.

Pointing out defects is not much use unless there is also some indication of possible remedies. To me "the answer" seems to be: There should be a middleman, understanding the publisher's wishes and knowing the shop's methods of working, and he should be the final authority on all these points of difficulty. He would have to be an expert, recognized as such by both publisher and printer, and engaged as, in the best sense of the word, an efficiency man. His pay should be provided by publisher and printer on some arrangement fair to both, because it would save money for both. He should have an office at the print shop, but should keep in constant touch with the publishers whose books are going through. I believe this could be worked out in a practical way, without slowing up the work, and I am sure it would be profitable for all concerned.

Printers and publishers are invited to discuss this suggestion in *Proofroom*. Such discussion could be made extremely helpful all along the line. What is your opinion?

★ ★

Students Print Two Books

One of the assignments given students of the Bread Loaf School of Printing is the printing of one book giving humorous treatment to rules of punctuation, and another book of the short poems of Florida Watts Smyth of St. Louis. The books are being published in commemoration of the 500th anniversary of the invention of printing from movable type. The school has been established in a log cabin under the management of Middlebury College of Vermont. The purpose of this summer session is to give authors a chance to take part in all steps of creating literature, from original inspiration to the finished volume.

M. J. Smith
New Oxford
this early
Press exhibi

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left to right
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M. J. Smith, who printed the last copy of New Oxford (Pennsylvania) "Item" with this early Ramage press during 1890's. Press exhibited at The Franklin Institute



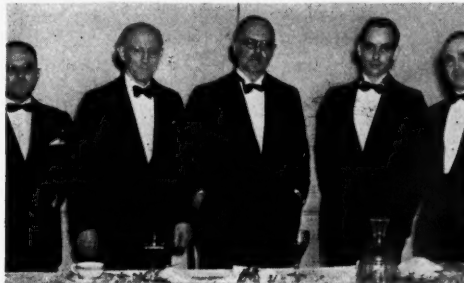
The "Milwaukee Journal" photograph of banquet commemorating "Five Hundred Years of Printing Progress," Hotel Pfister, Milwaukee. Left to right: Toastmaster Attorney Leo Nohl; speaker Otto Forkert, Chicago, and chairman William Capple



Edward G. Williams, executive vice-president of American Type Founders, presenting checks to four employees retiring from long service. From left to right: William Smith, Frank LeMaire, union representative McKane, Mr. Williams, John Kelley, and John Eaton



Conference of New England Clubs of Printing House Craftsmen. Left to right are: Frank Stevens of Boston; Perry Long, New York City; Frederick Heitkamp, Elizabeth (N. J.), and William Finnegan of Boston. Photograph by the "New England Editor and Printer"



Alumni reunion advisory council of Carnegie Institute of Technology. Left to right: Alex Dittler, of Atlanta; President Robert Dougherty, of C.I.T.; Carl Rollins, Yale University; John Andrews and Glen Cleeton, C.I.T. instructors



Adventurers Club recently gave a dinner honoring Wright Peterson who had completed fifty years as editor of Western Newspaper Union



Prominent citizens of Gettysburg, Pennsylvania, view early Ramage press, first used in Gettysburg in 1800. The press being lent to The Franklin Institute, Philadelphia, to be exhibited in its Colonial Print Shop, by the owners, Times and News Publishing Company, Gettysburg. Dignitaries present include (extreme left) Dr. Frederick Tilberg, historian of National Park Service; M. J. Smith, last operator, and, to his right, Dr. Henry Hanson, president, Gettysburg College

WHAT'S GOING ON IN PRINTING... THROUGH

The Candid Camera Page



Master printers of Minneapolis and St. Paul in joint meeting to discuss printing prospects for 1940. Reading from left: Messrs. H. W. Heit, George E. O'Rourke, E. H. Cornelius, Henry Wentz, Frederick Heitkamp, Walter Brunner, and, at extreme right, Henry Rice



Harris Seybold Potter officers at convention of Lithographers National Association (from left): H. Hubbard, secretary, R. Mitchell, president; H. A. Porter, vice-president in charge of sales, and J. Valiant and W. G. Martin, vice-presidents



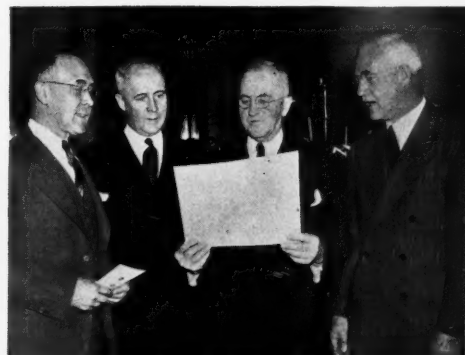
The American Type Founders Cup for printing craftsmanship presented by President Jones to Fred W. Miller, Masonic Home and School, Ft. Worth



Printing Machinery Company exhibit in graphic arts section of The Franklin Institute museum. Left to right: Lee Augustine of Printing Machinery Company, Messrs. Davis and Castellini, The Franklin Institute



Fred W. Hoch, New York City, and Frank Lighdown, Boston, admiring letterpress printing display, Conference of New England Clubs of Printing House Craftsmen. Photograph by courtesy of "New England Editor and Printer"



Officials of the First National Bank & Trust Company with Raby Plank (third from the left), president of Harrison-Smith & Company, at the Minneapolis Printing Week exhibit which was displayed on the banking floor

Banks

THE IDEA FILE

When two printers exchange an idea . . . BOTH HAVE TWO. That's what this section is for. Let's swap money-makers. When you produce a mail-card, novelty, anything that clicks . . . send it to the IDEA FILE!

Blitzkrieg Advertising

The Concord Press of Windsor, Ontario, tried out a "Blitzkrieg" advertising stunt that clicked. The idea is one of those simple things that are so clever that we wonder why we did not think of it ourselves. All that was done in this case was to enclose in one envelope samples of the work done for customers, and let both customers and prospects see what this printer produced for others.

The package of printed samples was banded together by a strip of paper three inches wide on which was imprinted, "Successful business leaders use *smart* advertising that 'clicks.' Produced by The Concord Press, Edward Conn, Printer."

The samples enclosed included a two-color blotter of The Concord Press, and six others for customers, each in two colors and approximately 9 by 12 inches in size. Besides these, there were three die-cut jobs. One was a die-cut ambulance blotter. Another was in the shape of a heart, folded vertically with the front side imprinted with a facsimile ear and the title "An Earful." The third was of two records, and was also a blotter.

To add extra attention value, the envelope was in two colors with a red arrow pointing to a red spot on which was an X which "Marks the Spot." Imprinted on the arrow was the direction to press on the spot. Inside the envelope was a clicker. It was held in place beneath the spot

by running the clicker spring through two die-cut slits in a plain sheet of paper. This paper was simply folded around the ends of the enclosures. Since this "X Marks the Spot" idea was written up in this department of THE INLAND PRINTER some months ago, we wonder if that was the source of this one idea. It is a good one and well worth using on a printer's mailing, or suggesting for use by a customer.

Mr. Conn tells us, in the letter that accompanied his "blitzkrieg" stunt mailing piece, that it pulled well. Since practically every commercial printer keeps an overrun stock of printed pieces produced for customers, the idea of gathering them up and using them as samples is a good one, and it should bring results.

Vary Letterhead Sizes

The fertile mind of Howard N. King, typographic consultant of Intertype Corporation, gets credit for an idea that is well worth while: Suggest to your customers that it is possible and economical to use other letterhead sizes than the good old standard 8½ by 11 inches. Mr. King put it to us this way.

"Be different—why do the same things day in and day out? Try something new. Simply because the other fellow is afraid to try out new ideas is no good reason for you to sit back and rest on your past laurels.

"Do not be afraid to break the rules, particularly if you break them

in a safe and sane manner. Take a letterhead, for example. Is there any reason under the sun why ninety-nine out of every hundred must be printed on white bond, and 8½ by 11 inches? Oh, I know that some will say that we have filing cabinets built specially for that size. But outside of that, can you tell me any good reason for not designing a letterhead that would be just a little different? Would not customers be jolted out of their chairs by your letter typed on some other size and color?

To prove his point, Mr. King sent in a sample for short letters (trim size 6¾ by 8¾ inches) and another for longer letters (trimmed to 6¾ by 12¾ inches). And, sir, the attention value of those odd sizes has the real jolting-out-of-chairs effect that makes the suggestion well worth a place in the Idea File department of THE INLAND PRINTER.

HOW TO GET EXTRA IDEAS YOU CAN USE

The editor of THE INLAND PRINTER has only one way of knowing the kind of ideas that are most useful to you. That is to know which you actually use. The simplest way for you to get more ideas that are usable is to put the editor on your mailing list.

When you think up a good one for yourself or for a customer, send it in by way of payment for someone else's idea that you tried out. What works for you, will help another, and what helps him helps your business, too. Add to your mailing list: J. L. Frazier, Editor, THE INLAND PRINTER, 309 West Jackson Blvd., Chicago.

Patriotic Streamers

With patriotic feeling running high, printers can help to build valuable good will for some one of their customers by producing a patriotic streamer on gummed stock for affixing to automobile windshields and back windows. Such a streamer was produced by a Kansas City printer for a laundry and dry-cleaning concern. The idea proved to be a good one and cars carried the streamer

Isn't it great to be in Kansas City!

Isn't it great to be an American!

Sponsored By FORD IDEAL LAUNDRY & DRY CLEANING CO

Original of this red, white, and blue windshield sticker is eleven inches long and has been proven to be valuable good will advertising

for many weeks after the original distribution had been made.

The bands of red and blue color were across the bottom and top of a strip 11½ by 2 inches. Printing was on the gummed side. The top color band was a reverse slug carrying the words "Isn't it great to be in Kansas City!" Then the broad white band in the center carried in large script letters, "Isn't it great to be an American!" The lower band simply gave in small type the name of the company which sponsored the streamers.

Distribution was made on Flag Day and made an immediate hit with Kansas Citians. It made an instantaneous hit with every red-blooded American and therefore was good advertising.

Now is a good time to work up a slogan for Armistice Day.—H.N.C.

Calling Card Booklet

The Mid-States Gummed Paper Company, of Chicago, has thought up the idea of changing salesmen's cards into little advertising folders to help the salesman sell even after he has left. The cards are made up as tiny booklets. The first page is the salesman's identification or his "business card." The remainder of the twelve pages are given over to the important sales points of a certain type of gummed paper sold by the company. The last page is made into a coupon for the buyer to tear out and send in, if he wishes.

Such cards could be used by almost every concern which employs a sales force. It makes the salesman's calls more effective. Also, the card-sized booklets are inexpensive, but the quantity used by each salesman would make a worthwhile printing order. Each time the firm got out some new product or wanted its field force to push a special one, that would bring you a new print order.

Use Cover-Stock Waste

The Jackson Printing Company, of Kansas City, Missouri, dresses up its business cards by tipping them inside a cover made from cover-stock cuttings. The colored stock gives a background effect to the white business card and makes it distinctive. What is more, the front cover can carry a cartoon and other copy.

Companies that have salesmen can print the cover with the company advertising and have the business card be that of the salesman. Thus



Cover of Jackson's business card folder is red and black on green; the card inside, black and purple on goldenrod. Mid-States' business card cover is black; pages, black and green

the two are inseparable in the mind of the prospect, and the salesman is well pleased with the personal way the company plays him up.—H.N.C.

Banded Scratch Pad

Here is a new idea to be tried out when next you print scratch pads: Band them and print additional advertising on the band. A midwestern coal company put out a series of such pads, the bands being printed as follows:

Our Menu		
Residential Coal		
Commercial Coal		
Petroleum	Coke	By-Products
Briquetted Charcoal		
Smithing Coal	Lump Charcoal	
Fireplace Wood		
Distillate	Gas	Oil
Rex-Airate Attic Fans		
Automatic Coal Stokers		

Each sheet of the scratch pad carried the conventional lines of advertising at the top and bottom. The printing and affixing of the band was both extra selling and an extra print order worth having.—H.N.C.

Street Directory Card

If the Hurlbut Printing Company, Incorporated, of Sedalia, Missouri, originated the following fine calling card idea, the commercial printing fraternity should rise and give the

firm a vote of thanks. Here is an idea that can be copied by thousands of printers in towns and small cities.

The front is an ordinary business card for the printer. The back is a complete street directory for the community, the streets being listed in alphabetical order. For example, the Sedalia streets are segregated into the twenty-one which lie west from Ohio Street, the twenty-seven to the east of there, and so on. It all fits easily on the regulation size of business card. Think of what a real handy listing that would be for anyone in a good sized town.

This suggests other uses for backs of business cards. If there are too many streets, how about listing the office buildings? Or you could show a map of the business district and indicate the location of the firm whose name is on the front. In states with sales taxes, list them.—H.N.C.

"Droopy" Table Standup

A die-cut cartoon character of a droopy looking fat man in pajamas was made into a table standup for a hotel customer of Stone Printing and Lithographing Company, of Roanoke, Virginia. The copy, set up as a poem, gives a good idea of the cartoon figure. It reads, "If you feel 'droopy' and 'dopey,' then call for our Masseur. He'll soon have you feeling 'okey'—you can betcha, yessir!"

Good for One Round Trip THROUGH RAND-AVERY'S PLANT



Via the scenic route to all departments of this modern printing establishment

This ticket good for a trip through **THE ART DEPT.**

where Rand-Avery Artists create ideas for printing and contribute to the eye-appeal of all jobs printed in the plant.

This ticket good for a trip through **THE COMPOSING ROOM**

where all Rand-Avery composition is done—linotype or monotype. A well-stocked room with top-notch compositors ready to serve you.

This ticket good for a trip through **THE PRESS ROOM**

showing large presses, small presses, fast color presses—a complete department offering every facility for modern letterpress work.

This ticket good for a trip through **THE OFFSET DEPT.**

where you'll see some of the newest offset equipment in New England—large color presses capable of doing outstanding work on any offset job.

This ticket good for a trip through **THE OFFSET PLATE DEPT.**

where all plates for Rand-Avery Offset Printing are made. Included in this department are special step and repeat machines and one of the largest cameras in the country.

This ticket good for a trip through **THE BINDERY**

an unusually large department for a printing plant—where folding, scoring, collating, stitching and binding is done on all Rand-Avery work.

RAIN CHECK

If you can't possibly make the trip but want to see the type of printing we do in this modern plant, simply sign your name and telephone number on this stub and send it back to us.

Name

Business Tel. Number.....

We call and arrange for an interview.

Letter enclosing ticket invites customers to a combination of business and pleasure

Free Tourist Pass

One of the most intriguing and clever invitations we have seen for getting printing buyers to visit the shop of his commercial printer is that produced by Rand-Avery Printing Company, of Boston. It is printed on a strip of safety paper 2½ by 11 inches, and starts with the usual railroad ticket idea, "Good for one round trip through Rand-Avery's plant." Beneath is a cut of the building, followed by explanation that the trip is "via the scenic route to all departments of this modern printing establishment."

shows something that seems interesting, leads the prospect on his way to the "hook" that brings in the sale. The main thing to watch out for is that there is no disappointment to the aroused curiosity.

Luggage Stickers

Almost any hotel of any size or standing in its community would be glad to place an order for luggage stickers for attaching to guest bags. It is surprising that so few hotels have such. Yet they are a convenience to the guests and good advertising for the hotel.



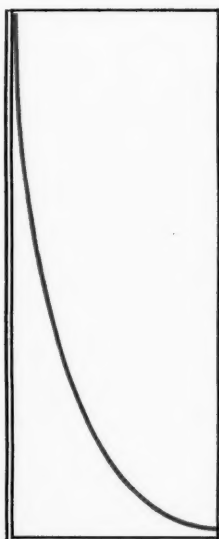
Original colors of these attractive luggage stickers and tags were tan, brown, and blue. Each guest is given an envelope with two gummed luggage labels, one tag and two stickers

Then follow the perforated sections, each seven picas deep, for trips through the art department, the composing room, pressroom, offset department, offset plate department, and the bindery. Short copy for each section tells what the "tourist" will see there. The ticket ends with a "Rain Check" for the buyer to tear off and send in if unable to make the trip but would be interested in seeing the class of printing being done regularly by the plant.

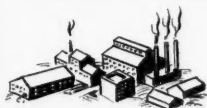
Capitalize on Curiosity

One of the reasons why die-cutting makes a folder successful is because people have an innate urge to peek. Any folder which can be opened so one can see inside the closed door of the illustration, or where an opening

For example, Stone Printing and Lithographing Company, of Roanoke, Virginia, made up three styles for guests of Cavalier Hotel, of Virginia Beach. They are given to guests in a glassine envelope worded "Compliments of the Management." All three styles are printed in three colors, even the same cuts being used on two of them. One is a tag 6¼ by 3½ inches with the usual cut corners and reinforced hole for the tie string. A generous space is left for the address, although a part of the attractive layout. A gummed label of the same size may be used where the tag is not convenient. The third is a simple hotel sticker, octagonal in shape, 4½ inches in width and depth. The glassine bag is printed with type and rules, blue only.



Dive-Bomber Technique in Advertising



1 Reduce Hazards

A direct dive at one's target reduces chances of wasted effort. This applies especially to direct mail: It gives the sales manager no worries about his representative having a dull brain, or a late start in the morning, or such barriers as conferences, office receptionists, or private secretaries. Chances of any wasted effort are nil if interesting and forceful in appearance, through good printing.



2

Deliver the Goods

At close range, probability of delivering the goods is high. All one can ask of any sales presentation is that it presents an interesting and effective appeal. Some prospects will not be in the market. Others need what you offer, and will be convinced by the advertising you shoot at them through the mail.



5

Skilled Ground Crew

Of vital importance are the craftsmen who get everything ready to "take off." Every detail of presswork and of illustrations should be done by experienced hands, guided by super-craftsmen, so that every part functions to perfection. Any slipshod work has a direct effect on results. With each of these background workers thoroughly trained, as are ours, the finished job is sure to do its best.

Dive-bomber technique in advertising produces extra results for the investment because of the extra skill applied from start to finish. Call us as soon as you start planning. You then have a chance to see what a vast difference there is in both cost reduction, by the application of our specialized knowledge of the trade for putting extra punch into the piece, and the additional results that are so developed by these tricks of the trade.

The Advance Printing Co.

205 Crystal Street

Centerville



3

Leave a Reminder

Another sure thing about direct mail is that there are vital after-effects from the work of your salesman in print. Either the mailing piece makes a direct hit that brings in an order, or leaves behind an impression. If copy and presentation are well done, a good impression may result in orders later.



4

Trained Flyers

The flying crew of a direct-mail piece consists of an advertising manager whose responsibility it is to pilot the job, and the master printer who must navigate each part of the trip from takeoff of the layout and copy to delivery of the finished brochure, completely up to specifications and ready to be dropped into the mail. On the teamwork of these two men depends to a great extent how successfully the printed advertising will be in producing results up to expectations.

This four-page folder is designed for you to use both on customers—to sell more printing—and on prospects whom you want to impress with the advantages of your employees' craftsmanship and of your own super-craftsmanship in overseeing and directing each job. The folder cuts evenly out of a sheet 19 by 25 inches. A full set of electrotypes may be obtained for only \$6.50.

Permission to use this copyrighted feature of THE INLAND PRINTER will be given to the first subscriber in each locality who writes to us. Please be sure to enclose your check or money order since the price of electros is figured strictly on a cash basis. Order promptly. First orders received get exclusive use. Write to THE INLAND PRINTER, 309 West Jackson Boulevard, Chicago.

★ Editorial

Educational Use of Graphic Arts

SCHOOL BOARDS considering the revamping of the printing departments of their elementary schools, and college trustees considering the best interests of their schools of journalism, will both find much sound wisdom in the following letter to the Department of Graphic Arts, Chanute Junior College, Kansas.

"It is definitely a waste of time to teach modern high-speed production methods in elementary schools. The vital necessity is a complete understanding of essential fundamental principles. Type should all be set by hand by the student. Makeup should be done by the student. Presswork should be done by the student on accurate hand-inking machines.

"Seeing and showing to others his writing in print from type set by himself, the student will be inspired to greater interest in creative work, which is, after all, the basis for our civilization. The educational value of the graphic arts cannot be stressed too greatly. Every effort should be made to coordinate the fundamental principles of the mechanics of the graphic arts with instruction in their utilitarian values."

The letter was written by R. O. Vandercook, whose eminence in the great world of printing has long been recognized. He has a wholesome philosophy born from his long years of study, training, and experience in the science and mechanics of printing. This gives value to his words of advice on printing courses.

Those responsible for the proper presentation of the art of printing to the youth of this country may well consider the factual value of Mr. Vandercook's words. After all, the best education is that which stresses basic principles. A close study of the above may engender policies which will avoid those obviously detrimental to the real object of education in the graphic arts.

Fallacy of Buying Business

THE PRINTING INDUSTRY is not unfamiliar with the manner in which the Federal Trade Commission finally catches up with the supply house which pays money and things of value to officials and employees of its customers, without the latter's consent, for the purpose of inducing such officials and employees to purchase or recommend the purchase of the products of that certain supply house. In a few instances in the past, a few printing supply houses have been served by the F.T.C. with "cease and desist orders."

In the face of the few cases happening in the printing industry, and the scores of cases in other industries, it is strange that there are businesses which still persist in "buying business" by the commercial bribery method. Knowledge is wide-spread that the F.T.C. not only frowns upon such practices but has ruled repeatedly that they are grossly unfair. When caught, the offending concern is sure to be ruled against. Often it is put on probation, as it were, until the Government is sure that the offender is cured of his underhanded methods.

The reaction against the concern attempting such unfair practices is always unfavorable. Honest customers resent practices of bribery. Their officials and employees who have had a hand in anything of the kind thereafter are viewed with suspicion and often regarded as "double-crossers" of little value in any organization.

In the long run, commercial bribery, by any name it may be called, doesn't pay. It is dishonest. It is a form of cowardly competition which does not bear the light of truth, and as such stoops to the depths of the meanest kind of corruption.

Taxes and Profits

THE CITIZENS of one of our most populous states recently became so conscious of their tax burden that they called a mass-meeting to be held in the commonwealth's largest hall "to do something about it." The state legislature attended in a body. Railroads ran special excursions from the four corners of the state. The 20,000 seats held a crowd as enthusiastic as that at a prize-fight, hockey game, or national convention.

The event is significant. In times of stress and impending danger, the people of the Republic turn from engrossment in business and domestic affairs to the operations of Government and most likely to its levies of taxes. The phenomenon is age-old. When the people individually and collectively become aroused and begin taking a lively interest in Government and patronize excursion trains to tax mass-meetings, surely the country shows a healthy state of affairs.

The defense program of the United States will put an additional burden on the taxpayers, particularly on those who earn "stratospheric" profits subject to excess-profits taxes. Most of them will feel the first full flush of great profits because of the years of effort in building their plants and businesses and products—years and money expended in extending plants, advertising brands, and serving increasing multitudes with their products. Their planning of two, three, or five years ago is now bearing fruit. Good business is that way—always planning and producing *ahead of the time of actual need*.

Symphony of Understanding

TWENTY-EIGHT PER CENT of all American commercial printers employ more than ten workmen and less than two hundred. They produce about 50 per cent of the aggregate volume of the industry's sales. These establishments cater to the needs of large business communities whose expenditures on sales literature and advertising matter mount into thousands of dollars, though the expenditures of individual advertisers may be comparatively modest. The smaller ones in this class of printers, for the most part, do not have in their employ "idea men" or artists, but for such service depend upon "free lances." The larger ones of the group have sales departments with creative salesmen, layout men, artists, and copy writers.

These printers sell and produce the great bulk of direct-mail advertising and other sales literature. Their success is built on the idea of helping a customer build his sales. They are constantly alert to everything that will be helpful in that direction. For instance, they appreciate the "Idea File" of INLAND PRINTER. They delight in its "Specimen Review." They read the achievements of other salesmen who build new business for customers through the use of printing. They believe in printing as a means of selling all kinds of goods, and they endeavor to produce good printing at all times. But they *never talk about printing* to customers until the latter have been sold on the *plans* for using it.

These printers render a service to their customers by helping them with their sales and merchandising problems. They are more interested in assisting their customers to get "long shot" results than in merely selling a "single job." They know that the sales plan, in the light of experience in similar cases, thought through and followed through consistently, and with the main motif constantly in view, will bring the customer manifold returns on his money. Printing orders follow as a matter of course for the creative printing house representative.

The most valuable printing salesman, and the one who is usually most successful, specializes on plans and specifications. He is the architect of his customer's business structure. To him printing is the bricks and mortar which effects the utility and symmetry of the whole. The design and quality of the art, copy, and text are dependent upon the motif, the plan, the objective. He may be a great expert on printing but that does not matter. "What does matter," said a printing salesman to the writer, "is that he be able to *understand* the problems of the manufacturer and, like a great orchestral conductor who produces music which all the world loves, from his printing organization can produce the tune that will meet with management's hearty approval."

Wage Chiseling is Poor Business

A FEDERAL investigation of a printing firm in one of the southern states found it was not meeting requirements of the wage and hour laws. Allegedly, it was paying some of its workers wages below the legal standard. A ruling was made against the firm which was ordered to pay sixteen employees a \$2,500 deficiency.

It is poor business policy for printing firms to try to "beat the law" by chiseling the wages of employees. Such tactics naturally invite reprisals. Sooner or later the law catches up with the offending printer. His competitors make a point of it. His customers, who themselves comply with the law, look askance at a printer whose prices may be low enough to get their business only because of the low wages they pay.

Usually there is something wrong in the management of a printing business, if it cannot find a way to cut costs other than by cutting wages below legal rates. Far better, first, to analyze all other expenses minutely in order to find places to shave. American industry is now thoroughly entrenched in its conviction that labor must have a wage yielding an ample purchasing power for present necessities and future security. It has little or no sympathy for the employer who willfully attempts to gain an advantage by exploiting his employees.

Indexes Point Hopefully

THE SEVEN YEARS FROM 1923 to 1929 are regarded as the most normal years of the American printing industry. The indexes of productive activity, according to the published records of United Typothetae of America, averaged 103.3, with a high in 1929 of 111.7. During the same period, profits averaged 6.55 per cent, with a high profit in 1927 of 6.87 per cent. Keeping these favorable figures in mind as a high level of attainment, we may study the course of the industry's productive activity and profit on sales for the ten years since 1929 with considerable interest and much encouragement.

The first great plunge below an index of 100 began in the middle of 1930, and the industry's activity has consistently remained below for the decade. The annual indexes averaged 83.6 with a high index in 1937 of 99.2. For the first nine years of the same period, the percentages of profits averaged 1.55 per cent of sales, with a high profit in 1930 of 4.06 per cent, and largest loss in 1932 of 3.59 per cent.

From 1930, the index of activity dropped each year, reaching a low of 66.9 in 1933. The next year it rose to 75.3 and continued upward to the high of 99.2 in 1937. That particular year had seven months with an activity index of 100 or more. But by the end of 1938 the activity index had dropped to 85.2; by the end of 1939 to 82.8. In 1940 the average of the months so far reporting is 83.3 as against 88.3 for the same months in 1939. If the decline continues, 1940 will show but little better than for the ten-year average.

The percentage of profit, year by year, follows closely the index of activity, especially since the showing of loss in 1933. The following year the industry began its heroic struggle upward out of the red and showed a profit of 1.11 per cent. In 1935 the percentage of profit had reached 3.03 per cent; in 1936, 3.91 per cent—the highest so far during the depression. It is interesting to note at this point that the high profit came a year before the high index of activity, just as in the twenties, the high profit came in 1927 two years before the peak of activity in 1929. By the end of 1937 the profit percentages had dropped to 3.66 per cent and to 2.81 per cent by the end of 1938. Profit percentages for 1939 have not yet been announced.

The Federal Reserve Board's index of manufacturing production affords an interesting parallel to the printing industry's activity index. In 1929, the F.R.B. had a manufacturing production index of 119, a high for the decennial period. Its lowest index was 63 in the year 1932, a year before printing reached its lowest index. In 1937, coincident with printing, the F.R.B. had a high index of 109. For the months reported in 1940, F.R.B. has an index of 109 as compared with 1939 of 105; and with 1938 of 84. This indicated rise in F.R.B.'s annual index has much of hope and encouragement to the printers of America, particularly as the printing index seems to lag behind the general manufacturing index. At this time when the whole world is shaken and distressed beyond any experience in all history, observation of these indicators not only gives hope but tends to steady policies and stabilize methods which otherwise might be shaken and disturbed by the prevailing anxiety and hysteria.

How to Sell Pre-checked Formats

By W. J. BLACKBURN

● YOU WILL REMEMBER that in "Pre-checked Formats a Sales Aid" (August issue, page 40) a method was described for figuring out exactly what kinds of printing jobs could be produced efficiently on a given press. Particular attention was accorded to folders and booklets, because they cause more trouble than other types.

The primary purpose of such a product analysis is to provide a complete range of economical sizes and formats to choose from in planning a job. Then you can be sure, when the job goes into production, that the sheet selected will (1) cut without waste from a stock paper size, (2) allow for adequate trim and gripper margins, and (3) fit the press and folding equipment in the shop.

There are several ways to organize and present these format possibilities: in tables and/or charts, as actual dummies, or as single sheets, cut to size and with the necessary information itemized on each sheet. This last method has proved most practical. The separate sheets make it easy to visualize the different sizes,

and at the same time they are not as unwieldy as the dummies.

The illustration reproduced here shows how the "size sheets" can be assembled in an easy-to-use, loose-leaf manual, while the inset indicates the information which should appear on each sheet.

This method of presentation has still another advantage. It provides an opportunity to show a wide variety of kinds and colors of paper. Your paper salesmen, incidentally, will undoubtedly be glad to cooperate with you in assembling the samples and envelope information.

The amount of additional reference material which you can include in your guide book is almost unlimited. Here is a check list which suggests only a few headings: Copy-fitting chart, copy-preparation check list, envelope listing (arranged by size and/or style), glossary of main graphic arts terms, postal information, and trade customs.

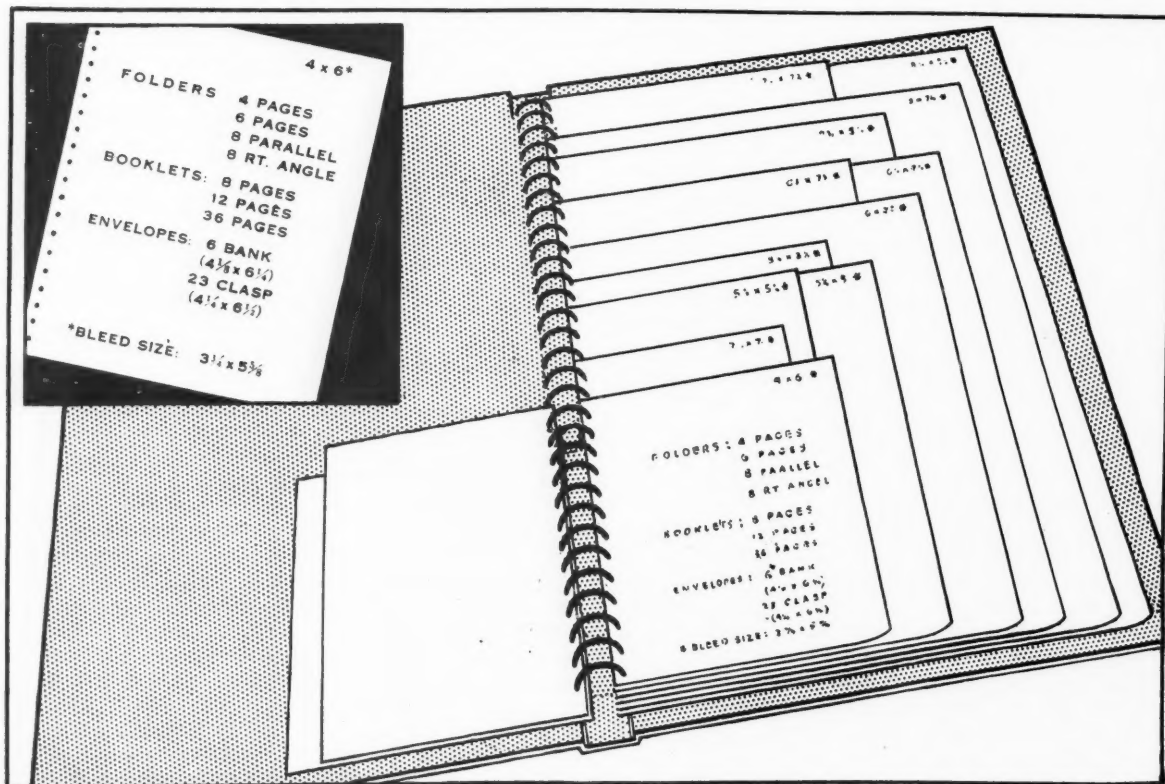
You will undoubtedly think of some other data which is especially pertinent to the type of printing with

which your customers are most concerned. Always keep in mind, however, that the purpose of the book is to *save* their time. Therefore do not clutter it up with unnecessary material. Be sure that all information you do include is carefully indexed and arranged for quick reference.

To the smaller printer it may seem that the preparation of such a planning guide, especially in any quantity, would be a tremendous undertaking. The answer is that the investment of time and effort will be repaid many times over and with many extra dividends . . . provided only that you promote vigorously.

Furthermore, you won't need a great quantity of these reference books. You will probably want to present personal copies to a few exceptionally good customers. In most cases the best procedure is to have your representatives use company copies in working with customers.

A personal "demonstration" is the best way to acquaint buyers and prospects with your new service. Then you should keep them reminded of it by frequent mailings. Each piece can describe an outstanding job planned from the manual, with specific facts on just how this



method of planning saved the buyer time and money.

With this sort of promotion you can quickly educate your customers to call you in to help them plan important jobs—and that in itself is a decidedly worthwhile achievement. In addition, however, the use of pre-checked trim sizes and formats will greatly simplify estimating and insure production efficiency. All of which adds up to a fair profit on every job . . . few of us would ask for anything more.



Printed Window Flags

By far the majority of houses in the city of Elgin displayed a flag this past Flag Day, thanks to the city's newspaper, the *Elgin Daily Courier-News*. On the eighth of June the newspaper distributed a special section with the regular edition. The first page of this special carried a flag flying from a staff, reproduced in red, blue, and black. Size of the cut was 16 inches wide by 19 inches high.

A display panel on the first page of the regular edition called attention to the flag reproduction. In the copy was the suggestion that subscribers cut out the color page and "carefully paste or otherwise secure it to the front window of your home or place of business." Several thousand subscribers followed the advice, many carefully trimming away the background before pasting to the front window. The movement caught and spread. By Flag Day, practically every home in the city displayed either an actual flag or the newspaper's reproduction.

With Armistice Day ahead, commercial printers might add appreciatively to the community's observance of the occasion by making an arrangement with some customer to produce such a good-will mailing piece, or distribute one with his own compliments. It might be well to mention, too, that the *Elgin Courier-News* printed on the back of that sheet an illustrated page explaining how the flag should be displayed.

A hint on the popularity of this idea can be gained from the fact that the flag reproductions were still to be seen in literally thousands of windows three months later. The patriotic fervor of loyal Americans is at high pitch. Anyone who can help his community to express its sentiments will win valuable good will.

That No Man's Land of Publishing

By EDWARD N. TEALL

● PRINTERS AND PUBLISHERS wrangle frequently, furiously, and fruitlessly over the styling used in books. I have heard the complaints—and the alibis—of both sides. There is so much of merit in the argument on each side of the case that a survey of the situation must lead to this conclusion: The system of handling this work needs overhauling.

There are three concerned in the making of a book: the author, who writes it; the printer, who manufactures it; and finally the publisher, who finances it.

Very few authors know how to prepare copy. Even the veterans are weak on matters of printing style. Unless they are specialists in matters of diction, punctuation, and the like, writing in their own field and thus properly claiming the right to decide for themselves how the book shall be styled, they should as a rule be required to accept the publisher's practice as to details of style.

The veterans accept this discipline more readily than the beginners. In fact, most of them are glad to pass the buck and let someone else do the worrying. They are more interested in what they are saying than in the placement of commas. But even to the veteran writer the print is often full of surprises; it looks different from the writing. A mark on a proof may start something; a query may jolt the author's mind into action and start him overhauling to advantage.

The author pays for alterations; that is, for changes on proofs from the copy he furnished originally. The publisher made his calculations on the basis of that copy, and is naturally not willing to have his expenses increased and his margin of profit cut. In a perfect world the authors would know all about style and their copy would be such that the printer could follow it faithfully and the publisher could accept the result without a word of protest. But then, in a perfect world there wouldn't be much to write about.

Next, the publisher. Some publishers are not particular about style; they take the copy, send it to the printer, and ask of him only that he throw the stuff into type with minimum expense. The old-line houses, however, do as a rule have a style

of their own, and the authors are expected to accept it. Sometimes, no doubt, concessions are made, as in the case of a manuscript in which unconventional tricks of punctuation are an inseparable part of the author's personality.

The publisher's interest is, first, for the strongly established literary character of his business and, secondly, for protection of the profits without which the business could not go on. His editorial people have to deal first with the author and then with the printer. The *Western Front* is on the side over toward the print shop in this case.

Ah, the printer! They have driven a salient deep into his lines—and the more I think about it, the more I wonder if most of his troubles don't come through his own fault. What I have in mind is a generous fault, the fault of taking upon himself responsibilities not properly his.

When you discard all the idealistic stuff about the printer's part in the production of fine literature for the masses, you get down to the cold, hard fact that the printer's business is to print. The art of printing should, in strict construction, concern itself with the mechanics of type, good spacing, handsome paging, and all that. I don't know just how to say this, because it crosses my own back trail; I have often said in these pages that proofreading is an art and that a good proofreader should be trusted with some editorial functions.

After all, I do not think the two views are really irreconcilable. Publishers should try to give the printer copy that can be followed, and should welcome assistance given by clever proofreaders who find spotty work coming from the publisher's editorial office. The proofreader should not withhold assistance it is within his power to give—but he should not make a nuisance of himself, cluttering proofs with queries, changing the style to match some pet theories.

There is apt to be friction between the shop and the proofroom, too. The shop superintendent is on the spot, between the publisher's office and the proofroom; and as both the editor and the proofroom head are quite likely to be women, that's a tough spot to be in.

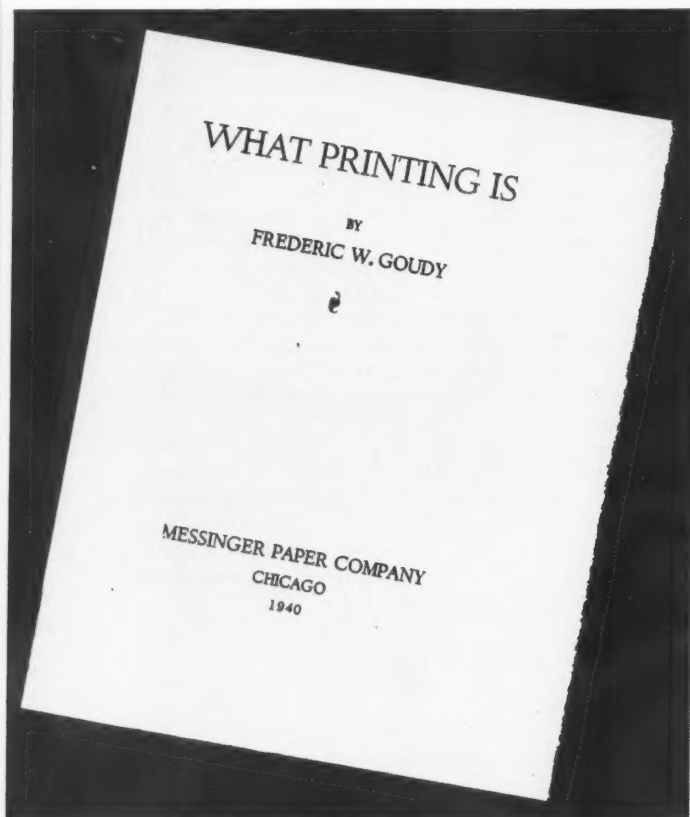
WHAT PRINTING IS

TO stamp paper upon inked types seems the simplest of mechanical operations. Done in a primitive way, it is simple. With his toy printing press the twelve-year-old amateur can produce a print which he and admiring friends say is good enough for anybody. They are sure there is no mystery and little science in presswork. It is as easy as Hamlet's lesson in flute playing. "Tis as easy as lying; govern these ventages with your fingers and thumb, give it breath with your mouth, and it will discourse most exquisite music."

Everyone knows what printing is; simply inking types that have been carefully arranged, properly impressing them on paper, and the thing is done. Simple enough in all conscience. But knowing what printing is does not necessarily qualify one to print. The beginner will find it difficult to get the required result even when he does these things. Although the essence of design consists in contrast, series, and symmetry, none of these, nor all, will produce ornament. It is their application; but their application along certain principles that produces designs. It is knowing how and why; and people who have that power of knowing "how and why" work entirely unconscious of the essential laws under which they labor. Just so, good printing can no more be taught by precept than can design—it is entirely the result of taste, sense, and judgment.

The modern printer is intelligent and ingenious, but generally speaking, without ability to design; and good printing does require design. He must have the materials and a habit of observation and experience. Inform his mind, furnish him with good examples and you may leave the result to him—if he has taste and sense the result will be good.

It is in the early printed books that the printer may find the sort of help he needs; there all the elements of types, ink, paper, and impression are present in pristine state, where the arrangement of the types is simple and direct, uninfluenced by the demands of commercialism. Denied the adventitious aids of the foundry and supply men, those early printers found themselves face-to-face with fundamental necessities, and depending upon



themselves only, created arrangements consistent with common sense. Their work shows simplicity, reserve, elegance, and dignity, which are manifestations of a workman intent on expression and not on mere execution. Imitative art requires little more than skilled industry; design requires invention and a constructive sense controlled by a fine feeling for beauty.

The printer who is to produce the best work is the one who sees that his work includes a degree of beauty not merely attributable to a narrow observance of all the requirements of utility but who sees that beauty in a useful thing supplies a very real demand of the mind or eye. A piece of printing must have use; its construction, its parts, its decorative features must be so adjusted to one another that in no sense is any one of these elements overlooked or overemphasized. To give unity to a piece of printed matter, the construction and arrangement must be kept going as a whole, all the time, so that the attention does not dwell too long on any one part, and this, too, is the very beginning of design, as it amounts to grasping the whole situation.

In the choice of types, those should be sought that are sturdy, legible, and easily discerned, but sturdiness need not necessarily mean type faces over-bold or rough. Utility and not artistic conceit; legibility and not the illustration of the designer's skill should be looked for; remembering that their principal purpose is to convey to the reader the thought of the writer or advertiser. They must not interpose for their own sake nor demand attention to themselves at the expense of clearness of the message they carry.

To make anything serviceable, the producer, in his endeavor to satisfy human needs, must enter sympathetically into the details and incidents of the life of the user—his necessities and obvious habits; to print well requires much the same attitude on the part of the printer if his work is to possess permanence and beauty.—Written by Frederic W. Goudy. Prepared as a keepsake for friends of Messinger Paper Company on their 75th anniversary.



Specimen Review

BY J. L. FRAZIER

Items submitted must be sent to this department flat, not rolled or folded, and marked "For Criticism." Replies about specimens can't be mailed

ST. MEINRAD PRINTING COMPANY, of St. Meinrad, Indiana.—"A Smile Is Contagious" and "The Printing You Use Must Pay You" are excellent blotters, the house business card even better.

NATIONAL STUDENT GRAPHIC ARTS SOCIETY, of Washington, D. C.—*The Club Crafter*, your publication, is well handled. Most of the covers are interesting, attractive, and effective. Covers for September, November, January, and February would be hard to beat. Several, particularly November and February, demonstrate the possibilities of hand-cut linoleum and rubber plates, of which too limited use is made by printers in general. Presswork is good.

THE MERRYMOUNT PRESS, Boston, Massachusetts.—Your keepsake book for The Society of Printers is unusual and to a lover of fine books worthy of careful study. Cream antique paper, old style type, and last but far from least the marble binding presents Mr. Orcutt's address in a true Boston manner plus the Merry-mount technique. If you could have avoided the one word runover ending a paragraph on page 5, the little volume would have been a blue ribbon winner.

THE MASTERPRESS, of Hollywood, California.—The folder announcing your new address is in most respects attractive. The rose-colored ink is weak, especially considering the light tone of the type used, too weak for highest clarity, that is, not to look well. It is, in fact, pleasing. Lines on the center spread are too nearly the same length. If several in the right spots were noticeably longer, the contour (outline) of the form would be more graceful, so more pleasing to the eye. With lines of so nearly uniform length the group seems bulky and awkward.

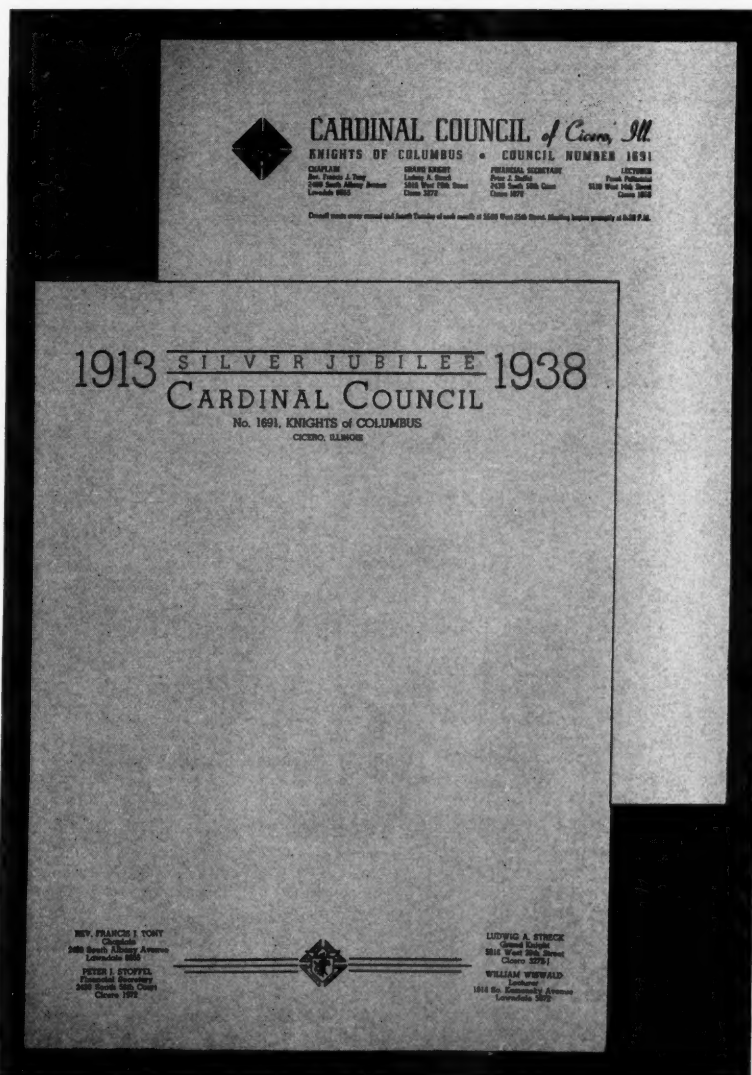
WALTER B. MORAWSKI, of Philadelphia, Pennsylvania.—Better printing just isn't done. From general conception of format, to layout—which is smartly modern, characterful, and impressive—on through every detail about printing by your Optak method, a superior brand of offset with remarkable photographic appearance, each and every one of the important items you submit merits highest praise. Far be it from this writer's estimate of himself to assume for one split second he can make any suggestion which would result in improvement upon the work of such masters as appear to supervise and accomplish each of the various steps.

G. K. JOHNSON, of Saint Louis, Missouri.—The blind-stamped panel may be depended upon to create an atmosphere of class and distinction to cards such as the

one you submit and the other forms. With typography not distinguished it goes far toward saving the situation. The contrasting moderately condensed bold-face used for the main display is a distinctive, colorful letter. However, it is too widely letterspaced, and the Wedding Text used for subordinate matter doesn't harmonize with it. The effect is less satisfactory be-

cause—as, of course, must be the case with scripts—letters are united and perforce close together.

HARRY E. MURPHY, Newark, New Jersey.—Your July-August blotter printed largely in light green but with a couple of "spots" of blue has the cooling look suitable for hot months. The open, airy composition contributes to the effect of



Starting with the scattered, disorganized elements in the silver and blue letterhead (lower one), Walter Amshey, of Cicero, Illinois, re-arranged it in the simple, compact red and black design at top

comfort as does the cartoon, in the lower left-hand corner, of a yachtsman and his lady love aboard ship which seems heavily laden. A 12-point green band surmounted by a fine wave-line rule, the briny deep, bleeds across the bottom. We'd like to see a rule panel around each calendar block for, while loose fitting is a virtue in many ways during dog days, and a factor of atmosphere in this blotter, there's a lack of unity which is not just pleasing.

QUINCENTENARY COMMITTEE, of Toronto, Canada.—Your facsimile of an old scroll has all the appearance of a genuine manuscript from the library of some ancient order of monks. It is so true to type that it is one of the most fitting tributes to Gutenberg we have seen. The hand let-

tering in the style of old manuscripts, shows careful research on the part of your artist, H. Parker. The rubric with drawing of the first printer at his press carries in it the art of the monastery masters. Use of blue, red, and gold, is well handled and printed. Fastening the sheet to a wooden scroll form puts on the final finishing touch to an excellent specimen of graphic arts craftsmanship. Thank you, Ed. Cooper, for sending us this copy.

BAKER, JONES, HAUSAUER, Buffalo, New York.—So many specimens, so varied in character, yet so uniformly excellent the closest scrutiny fails to disclose a single opportunity to suggest worthwhile improvement demonstrates that nothing but the best is tolerated. Really, no concern

we call to mind would score a higher average. We've gone over them carefully to single out one for the blue ribbon, and it is most difficult, especially considering the different objectives. However, we'll chance saying it is the catalog of Richardson Cabin Cruisers. It's sweet. Two of your blotters, those featured by miniature reproductions of catalog covers of Bison Still Boilers and the one titled "Drum Dryers" might as well receive the award. And what a swell idea for a printer's blotter, this showing of important products of his craftsmanship!

J. W. CLEMENT COMPANY, of Buffalo.—Your issue of the house-organ with "152" on the cover certainly achieved your objective of producing "a smart, original, and distinctive house magazine that would prove decidedly different in general format, yet somewhat conventional, incorporating ideas in design and dramatized typography that would be stimulating to the reader." Of chief interest in this issue was your method of printing the numbers on the front. Use of a light gray, medium gray, and black for 1, 5, and 2, respectively, and having each succeeding numeral overprint the right side of its predecessor, is a stunt that is enough to wake anyone out of his ennui. A similar idea was reproduction of the hand from a window-dresser's model, the hand hanging by a string from the top of the page, and pointing to "Dealer Imprint Here," is startling enough to erase cobwebs from anyone's brain. In fact, the whole booklet is refreshing from beginning to end, and an inspiration, too.

JAMES E. SHAW, of Buffalo, New York.—"And the Nicest Part" is a striking blotter. Dominating is a large halftone showing a girl in bathing costume strikingly posed on the beach. This bleeds across the bottom, almost to the top on the left and for a small space near the bottom on the right. A portion of the girl's head is outlined above the otherwise straight top of the cut, which is rounded on the right. Here, aside from the heading, the type is set in graded measures following the arc of the curve of the cut's right side. The halftone is black, all type violet. Due largely to the shaping of the halftone the piece is decidedly striking. We'd prefer, however, the heading and firm name in something different than the condensed face, even though it's a good new style, because a rounder letter better fits the oblong blotter and, more especially, because the pleasingly plump Bookman is used for text. Too, the contrasting display types are not just in key with the monotone Bookman. For display, one of the square-serifed styles of the Memphis order would be just the trick.

EDWARD G. CONN, of Windsor, Ontario.—Your blotter on which type in black overprints odd-shaped solid panels of green, buff, and red-violet is a knock-out for impressiveness. Blotters of Feature Engraving, Roger Allen, and Galbraith, although less colorful, are equally well designed along sound modern lines. Bulmers is too crowded for best appearance, but it is decidedly readable, while Woodcraft's shows too little contrast of



Ray Wolter's pencil-sketched layout and illustration (above) was used to make red and blue linoleum blocks for poster (below), printed in Graphic Arts Department of Garfield High School, Akron, Ohio. Block cutting and printing was done by students under the direction of M. A. Clark, teacher

KELLER-CRESCENT COMPANY, of Evansville, Indiana, is undoubtedly one of the dozen most progressive and capable of American printing concerns. Its advertising matches its management and recognized high standard of plant performance. Featuring this advertising is a regular "Mailing of the Month" folder, just a simple but large four-page affair with a short fold from the bottom of the spread and a somewhat wider short fold in from page 3. These make the pocket in which—this month (July)—there's a copy of an outstanding house magazine, *Servel Utility News*. The cover of this magazine of 28, 8½- by 11-inch pages and cover illustrates an old frigate or schooner riding the waves pictured for a space about two inches above a ¾-inch blue band—bled at bottom and sides—across the page's bottom. Flying overhead is pictured the world's most modern transportation, the airplane, a

ing Bold

• Here's a new monotype script, as modern as its name, that gives you rhythmic display. The fact that it's monotype means it does not have to be plated; however, it is for sale only as hand-set composition...orders for fonts or sorts cannot be filled. Available from 18 to 72 pt. at

"The Composing Room of Cincinnati"

• CINCINNATI, OHIO • CHERRY 5510

four-motored Stratoliner. In four-color process this cover is decidedly effective. Of course, the folder enclosing this deluxe product bears Keller-Crescent promotion copy which with the example constitute strong arguments for utilizing the company's advanced production methods. More printers should arrange for an overrun of impressive pieces they do for their own sampling. As the proof

TIMKEN VOCATIONAL HIGH SCHOOL, Canton, Ohio.—Congratulations on "The Ti Vo," 1940 annual, casebound, padded, with covering one of the popular leather-like materials so widely used. This of deep



Group of band concert program covers by W. W. Whitmore, of San Quentin, California. Linoleum blocks were used for colors; blues in top one, brown in next, blue and brown in third. Bottom one in blues

blue is stamped and embossed in a lighter blue and gold, embossed lettering and art being smooth in contrast with the all-over coarse grain embossed surface, light and shadow of which makes an unusually attractive effect. We've seen no better annual in years, at least, presswork and makeup being uniformly excellent. End leaves of medium weight middle blue stock harmonizing beautifully with the outside covering material are striking. Characterful line drawings along the bottom depict trades and vocations for boys—drafting, toolmaking, automotive, and printing—in the front, and for girls in the back—hairdressing, dressmaking, art, and household work. Sketches are black. Sectional titles featured by a blue band an inch and a half deep across bottom of pages with title, like "Organizations," in reverse color (white), are original and striking. Above these color bands line sketches in black appear in a similar manner as on the end leaves, repeated sketches across illustrating different activities in a sort of frieze effect. As on the end leaves, more than half of the page (above sketches) is blank. Similarly excellent is the 12¼- by 11-inch brochure, "Additional Opportunities." The large display titles in Stymie or its equivalent are printed in a rather light blue matching the hue of the cover paper. Large halftones interestingly arranged at angles and text are black. The headings are large and bold enough that the blue is just the trick, although it would be too weak for small type.

FRED C. BARNES, of Belmont Manor, Bermuda.—As the first step toward improvement of your work, discard the Old English type used on the envelopes of Belmont Manor and Golf Club. It's as definitely outmoded as any type, even laymen recognize it as a Mid-Victorian. Spacing between words set in it should be no more than half the amount in this item. Moderately condensed the style doesn't harmonize in shape with the Stymie Medium otherwise used for the envelope. It would be difficult to find two styles with fewer design qualities in common—apart from shape—and there must be common qualities if typography is to be harmonious, so pleasing. Consider the menu cover for Washington's Birthday. There are three units, the wreath with extending British and United States flags, the club's shield, and three lines of Old English type, three definite units because so widely spaced, violating that cardinal principle of design, simplicity. Another law, proportion, is disregarded by the even spacing between these three units. Proportion is "a pleasing inequality between parts," variety as against monotony. Balance is off, the page is bottom-heavy with the heavy Old English type so close to the bottom. Vertical balance requires that the major weight be definitely above center. Even with the same material, it would be simple to greatly improve the page. Here's how: Drop the flags a couple of picas, have the title "Washington's Birthday, 1940" in one line, directly underneath, then close underneath that place the club's crest.

Three units would thus become like one and it would be nicely positioned one-third down the page. We'd suggest putting "1940" in a second line of type, but its length being about equal to the width of the crest following would make contour unpleasing.

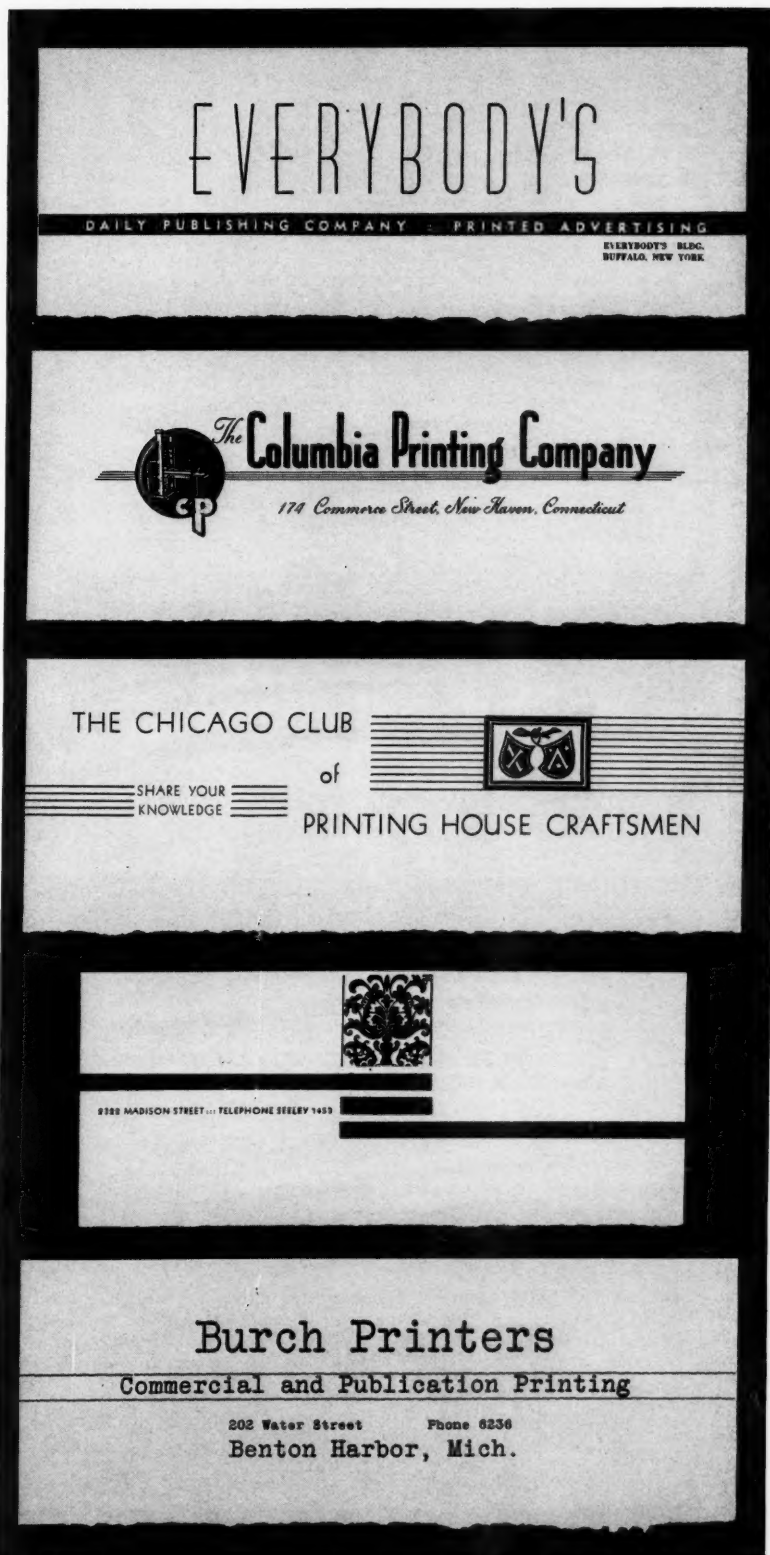
BESLEY & PIKE, of Brisbane, Australia.—While inside pages of your house magazine, "The Pilot," are in no sense outstanding the covers are. Indeed, those of the two you send would stand out in any company. First, they're structurally simple, prime quality of good design. Let's attempt painting a word picture of the June cover for the benefit of all readers. The canvas (the page) is 4¾ by 7¼ inches. One and one-fourth inches below the top edge there's a 12-point rule in yellow-orange bleeding off the sides. Above this the title appears in 42-point caps of one of the popular square-serif styles, extra-bold weight, moderately condensed, and slightly letterspaced. Marginal space around it is excellent. Below the 12-point color band a 3-pica band of stock shows, centered in which the date "April 1940" appears in bold sans-serif caps. Below the background for the illustration is printed in color with the silhouette illustration of one soldier dressing the head wound of another overprinting in black. Stock again shows for a narrow band in which "The Boy You Know," printed in black, is centered, then the page is finished off with a 12-point rule band in color. The same style is followed on all issues, illustration and colors being changed, so the publication has an individual quality no less than covers of our own *Saturday Evening Post*. The leading impression one gets is of relative bigness and clean-cut expression; the design registers pronto. Presswork is excellent. Indeed, we can only suggest that the text inside be somewhat more open, not only as to spacing but in character of type used, and that heads over items be given punch comparable with the cover. Bookman would be a fine choice for text, being not only more open than Kennerly but carrying more ink on the letters to make the print more highly visible.

CARL BRUNER, of Wichita, Kansas.—Ornament, for the most part rules, is featured too much on the 8½- by 11-inch French folder "Country Journalism," the text of which on page 3 is an editorial by M. M. Murdock. The title page particularly lacks unity, that quality of holding together which functions so effectively keeping attention once it is secured. Other readers will be interested in a description. So, we say there's a red ornament at the upper left-hand corner of the two large title lines in the page's upper left-hand corner. Extending downward and from a point about an inch from the left of the title there's a red 12-point rule flanked by 1-point rules in black. This composite band bleeds off at the bottom. Now, near the lower right-hand corner are four lines "an editorial by M. M. Murdock." Surely the words of the first, "an editorial," should be begun with capitals. But that isn't vitally serious. Below the last line "Murdock" there's a 12-point rule in red

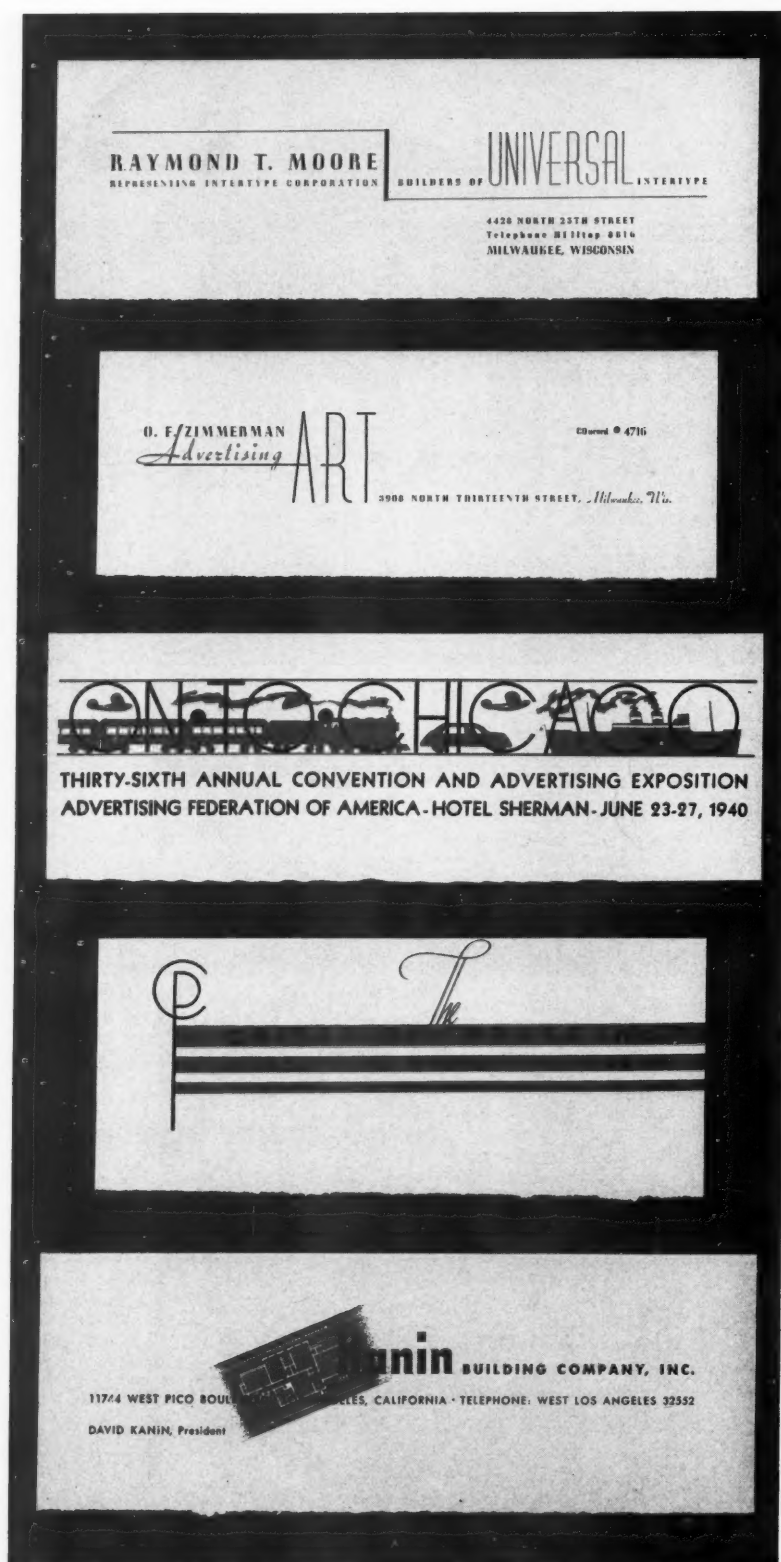
and below that two 1-point rules spaced a pica apart. These serve no purpose, just add confusion, pointless elements to command the eye. The positioning of the elements, and particularly the relatively extensive use of red, tends to suggest too many parts, units of eye appeal. If the ornament were omitted and the vertical rule band beneath the main type group matched by one above bleeding off at top the whole would hold together better, give the impression of a definite plan for "pattern" which the present handling does not. Omit all rules from below the secondary group which serve so useful a purpose but suggest excess baggage, and you'll be surprised how much better the effect will be. Even then, horizontal balance would be off and good balance is necessary to keep the eye from wandering off the page. Though balance is better than on the front page, handling of the head on page 3 similar to that of the cover calls for similar correction.

NICHOLS & ELDRIDGE, Brockton, Massachusetts.—Your work rates high, particularly from publicity display angle, power being emphasized over beauty, quite properly, we think, since the items are for the most part advertising. Colors of papers and inks are particularly well chosen to accentuate strong impression. Good spacing of words, lines, and groups is manifest practically throughout, we qualify the statement because there are a few exceptions. One is the position of the round trade-mark on the title of the six-page "comments" folder of United Investment Counsel. It would be better if this were somewhat lower so the space between it and the upper group and that between it and the lower group would represent correct proportion, a ratio of, say, two above to three below. Possibly, too, the lines above are spread out too much, surely around the catch line "of" connecting the two parts of the main group. You have chosen types wisely, display faces including some of the latest, all sound like the characterful Lydian and different weights and shapes of Stymie, a style promising a long, if not interminable, run like the greatest seller of display types of all time, Cheltenham Bold. There are definite common points in the two styles, sturdy serifs is one of them. Interesting, too, is the thought that if the Stymie had come first and the Cheltenham Bold second, the former would probably be considered as being in the doghouse today as is Chelt. The really bad feature of Cheltenham Bold is that it became too common, not that it is in itself a bad design which, we insist, it isn't. Best work, we think, was done on the large two-color circulars of United Business Service to create in which that appearance of glamour and effective display which they possess was no simple matter with so much copy.

THE STRATFORD PRESS COMPANY, Cleveland, Ohio.—All three of the folders you sent us show fine presswork and typographical handling. "Don't Hide Your Light Under a Bushel" struck us most favorably, possibly because of the cleverness of the die-cut bushel basket



Lettering of Everybody's has type in black on white with reverse band red. Columbia's fine letterhead is tan and brown on cream. That of Chicago Club Printing House Craftsmen shows winning design in a contest sponsored by the club. Designed by Richard Dassow, second year student at Chicago School of Printing and Lithography. Colors: lavender and blue on white. Harlo H. Grant's Printery letterhead has black thermographed type on light gray bands. The Burch letterhead is black on white with red bands. By Roscoe Burch who began reading this magazine about fifty years ago



Peter A. Allenhofen, Milwaukee advertising typographer, designed the first two letterheads. Both were on white bond. The Raymond E. Moore design was in blue and black, while that for O. F. Zimmerman used an opaque red with black. To Robert E. Hutchinson of New York City goes the credit for "On to Chicago," which was printed black over brown on a buff stock. The Criterion Press used a blue background overprinted in black. The Angelus Press of Los Angeles planned and printed the unique letterhead for Kanin Building Company, Incorporated. The copy is black printed over a vignettted blue-print

which is upside down with light emanating from its interior. Printing the caption text in a white-on-black reverse semicircle around the upturned basket, gives the front fold interest and unity. Raising the basket by the handle we find beneath it the enlightening information, "To Sell 'Em You Must Tell 'Em —effectively and often." Your black and orange inside folds are well held together and typographically would be hard to be improved, except for possibly a little more white space around your main copy. Anyone would be impressed with the series of mailing pieces you reproduce on the first inside fold, with the statement that "This campaign interested 465 new prospects to inquire about our customer's product." There is nice engraving work on the reproduction, and it is well printed on the enamel stock. Almost of equal excellence are the other two. "Question: Who Gets Through the Door?" proved that a dull red can be used effectively for background color. Your main copy here is well set off with white space, and again you have an attractive set of direct-mail pieces with printed proof of their value with the statement that they produced the lowest inquiry cost during that customer's twenty-five years of business. Then, the old prospector puts interest to the folder "Prospect Where There's Pay Dirt." The yellow background on the inside folds seemed rather bright, but again you ring the bell with a reproduction of a mailing campaign which "produced \$23,000 in new business and established 227 new accounts."

AMONG the numerous keepsake items issued by the American Institute of Graphic Arts during the earlier days of this organization, Institute members will recall the series of monumental folders designed by John Henry Nash and made available to the Institute by the Zellerbach Paper Company, of San Francisco. The subjects of these folders were the lives of the great historic printers and typefounders. The Garamond Keepsake issued by the Institute in February 1927 was one of the finest. It contained a meticulously drawn authentic watercolor portrait of Garamond, painted especially for the Keepsake by Georges Plasse in Paris. The story of this celebrated sixteenth century typefounder was interestingly told against the background of stirring political and cultural events in French history by Edward F. O'Day. This text was beautifully set in the American Typefounders' Garamond and Garamond Italic types in two columns, surrounded by rules and a decorative border of sixteenth century design. In keeping with the John Henry Nash craftsmanship, the presswork and other details of this folder approached near perfection. With these recollections still hovering in our minds it was with renewed enjoyment that we received a newly designed arrangement of the Garamond Keepsake material by Doctor Nash, now professor of typography at the University of Oregon, in a case-bound book. Although the book is considerably smaller in format than the Keepsake folder, it is still a generous

folio size, measuring approximately 9 by 13 inches and printed upon a beautiful hand-made paper, watermarked with John Henry Nash's initials. For exact bibliographical information about the book, we quote from its colophon: "This book was designed by Dr. John Henry Nash, professor of typography at the University of Oregon. The type used is Garamond and was hand set by Betty Jane Thompson and William Cassidy, students in typography, under the direction of Robert C. Hall, associate professor of journalism. Written by Edward F. O'Day and originally printed as a Zellerbach Keepsake. One hundred copies were printed."

FRANK KOFRON, of Minneapolis, Minnesota.—"The Windows," brochure of the Hennepin Avenue Methodist Church, comes the nearest to being an ideal combination of the modern feeling with the required refinement and dignity essential to religious printing we have seen. The cover is featured by a large halftone bleeding off the top and extending to within two inches of the bottom of the 8½- by 11-inch page with four-pica margins along the sides of the cut. It is a marvelous halftone showing the church's spire with limbs of trees in blossom extending in from the sides. The picture is colorful, with such wonderful gradations of tones inclining to a contrasty rather than subtle grading. It sparkles! Centered below "The Windows" appears in lettered caps simulating Garamond but highlighted and shaded with "of Hennepin Avenue Methodist Church" in 18-point caps of Garamond Oldstyle just beneath, the length of this line equaling the width of the cut. It's sweet. Large halftones handled as the one on the cover, bleeding off at top, appear on practically every right-hand page with descriptive text on each left-hand page set in Garamond with heads in hand-tooled type. All this beautifully printed on heavy dull-coated stock and with fine wide margins adds up to something most printers hope sometime to do, but cannot or do not get the chance. "Luther's Small Catechism" done for the Augsburg Publishing House, great printers of Lutheran literature, is also most suitably handled. For the cover red cloth is over heavy red cover paper, the title beautifully handlettered in blackletter being gold-stamped near the top, possibly a "hair" too near the top. It is interesting, also, to see your 1940 statement (French-style folder) of the Bank of the First National Group of restrained modern character along with the 1939 ultra-conventional statement. Yours is unquestionably the better. It is more colorful, interesting, and impressive yet retains with its modern character the dignity and sincerity one properly expects the statement of a bank to reflect, certainly one wouldn't relish any treatment even slightly bordering on the frivolous in a bank statement. We've seen too many rabid modernists who make a fetish of ultra-modern adherence arguing to apply the so-called "fresh note" to whatever comes along. Often the inconsistencies which result are laughable.

PRINTER MANAGERS Association
DOOLY BUILDING
SALT LAKE CITY, UTAH



MILES KIMBALL COMPANY
PUBLISHERS AND CREATIVE PRINTERS

KIMBALL BUILDING
TELEPHONE 570
Oshkosh, Wisconsin

GILLINGHAM & CO. LTD.

DISTINCTIVE PRINTING SERVICE

108-108 CURRIE STREET
ADELAIDE

TELEPHONE
CENTRAL 2193

LeROY VOLLGRAFF

Building Contractor



LAKE RONKONKOMA, N. Y.
PHONE RONKONKOMA 97

INVOICE



FREDERIC NELSON PHILLIPS, INC. *Typographers*

MURRAY HILL FOUR—THIRTY-NINE-FORTY • 365 EAST 45TH STREET • NEW YORK CITY

Date

Your No.

Our No.


Spot ornament, top letterhead, is red, type black. Printed by Porte Publishing Company, Salt Lake City. Red and gray are colors in Miles Kimball Company specimen. Panel and head light brown in Gillingham letterhead, type black. Another with red "spot" is Vollgraff letterhead, printed by Robert Weeks and Son, Patchogue, New York. At bottom is invoice form, rules and ornament, deep purple, type is in gray

CITY OF SAN ANTONIO, Texas.—This year's invitation to the Fiesta de San Jacinto—the annual celebration commemorating the glorious epic of the Alamo—meets the high standards for beautiful engraving and printing set by previous invitations to participate in the pilgrimage. Impressive in dimensions, with its 11¼- by 15½-inch covers and 11- by 14½-inch inside pages, the brochure has dignity in keeping with its size. A purple diagonal band, one inch wide, bisects the cream-colored front cover. In the upper left of the page, over the band, is affixed the seal of the city, which is on an oval label, 3 by 4 inches, in gold and purple. Three inches from the deckled bottom edge of the cover, at the right, in thermography embossing, is the title "Fiesta de San Jacinto," a script line 7½ inches long, cutting across the diagonal band. The inside of cover is overprinted in the second color. The first page has the words "An Invitation" in the upper right corner with the seal of the city under it, and a little to the right of center. These are in black and purple. In the lower right corner of the page is a five-stanza poem, "At the Alamo," by John W. Wayland. A pica-wide band of the second color bleeds off the deckled edge of the page which is protected by a glassine fly leaf. "The Pilgrimage," by J. Frank Davis, an account of the ceremony, is on the double-page spread which follows. Typography is excellent with the title in color, and the by-line set off in a white area about two-thirds the depth of the page. A large oval pen- and dry-brush illustration of the wreath-laying ceremony is in the upper left area of the spread. The four columns of copy set off by 2¼-inch wide margins. Tipped onto page 4, in a neat decorative border, is a full-color reproduction of a painting, "Dr. Amos Pollard," by Harry Anthony De Young. It shows the young doctor dressing the wounds of

an Alamo fighter. (The story of the fort's doctor is told on another double spread, set up and illustrated like that on pages 2-3 described above.) Opposite the color illustration is the invitation itself, eleven lines of black script, thirty-six point, centered in the page's simple light-and-heavy rule border with ornamental corners. The last page explains what the Fiesta Association does, gives more facts about the celebration, and lists the members and directors of the pilgrimage committee and the association. The conception of the book and the execution of its many details deserve high praise. Congratulations to craftsmen and executives of the Southwestern Engraving Company, which did the artwork and engraving, and those of the Clegg Company, who designed and produced the book.

GOOD PRINTING by the Barnes Printing Company, of Kalamazoo, Michigan, put across an "Advertising Executive's Desk Book" any advertising manager would want. The book was printed for the Shakespeare Products Company of Kalamazoo. Copy was worked out by Staake & Schoemaker, advertising agency of the same city. The general page size is 5½ by 8½ inches. Several pages, however, are foldovers. Take for example, the first sheet for the advertising manager's notes is titled "Budget Control Sheet for Advertising Appropriation." This is divided horizontally by months and vertically for segregation of mediums. Here the trim size is 8½ by 10⅞, folded so that the title shows. Next comes a sheet for "Advertising Appropriation." This time the vertical rules are for the months and the horizontal lines allow a breakdown for each of the mediums as given on the previous sheet. This is also a foldover sheet with the reverse side, printed along the binding-edge section only, ruled for writing "Appropriation Changes." A standard-size page is headed "Keep up With Your Advertis-

ing Plans" and has a 1½-inch square for each month. The advertising manager can jot down his merchandising plans and ideas so they can all be seen at a glance. An outline map is given for marking salesmen's territories. Then comes a monthly sales scoreboard with columns for a five-year overage, last year, estimate for this year, and the actual sales for this year. Four center-fold pages for "Insertion Schedule" follow. The left fold is the full 5½-inch page width, but the right side is trimmed to five inches. The inside folds have lines for listing publications, and spaces for space size, name or number of advertisement, closing date, space cost, and the months for the year. The outside front can be used for an index to indicate the mediums listed on each of the double sheets, and the outside back is ruled off for a month-end inquiry record. The two single sheets for the direct mail record are printed on both sides. Each covers a six-months period, and is ruled for prospect of list, number, product to be featured, and the kind of literature to be used. The reverse may be used to record the type of mailing piece, name or number, quantity, cost, mailing date, territory, and returns. One of the cleverest pages in the entire book is called the "Cooling-Off Spot for Hot Ideas" with the advice that the advertising manager should not trust his memory with his brilliant ideas. Several pages of printed suggestions on type fitting and economical sizes for papers are given, followed with a page for "Names to Remember," showing not only the name but also the company, address, and remarks. The final page is a "Source of Supply Reference." Columns are given for listing the product, company, address, and name of representative. The first space is filled in with complete supply reference on Flex-O-Coil wire binding, with Shakespeare Products Company's name and address.



Peace on Earth?


EXTENDING TO YOU MY
MOST SINCERE WISH FOR
A MERRY CHRISTMAS AND
PROSPEROUS NEW YEAR.

Axel Edw. Sahlin


Man:

A MACHINE

BEING AN ESSAY PRODUCED BY
ELBERT HUBBARD, IN A SPIRIT OF
LOVE AND GOOD-CHER, FOR THE
DELECTATION OF MANKIND,
BOTH MALE AND
FEMALE




COPYRIGHT, NINETEEN HUNDRED AND SEVENTEEN, BY THE
HUBBARD-ROBERTSON COMPANY, 100 N. 10TH ST., ST. LOUIS, MO.
SERIES—TWO HUNDRED DELICATE ARTIST—HUBBARD, N. Y.



Man

is a machine... that is true, but true. And curiously
enough, efficiency is peculiarly associated with ma-
chinery. As a matter of fact, the word efficiency was,
originally, almost always applied in that connection.
It represented power... controlled energy... service
... a smooth-running, well-lubricated machine that
produces the goods.
A well-appointed factory is a joy.
The dynamo runs smoothly, almost noiselessly; the
machinery hums as it works; the helpers are alert,
bright, intelligent. The whole place mirrors efficiency.

Stick!



Determination... stick-to-it-iveness... is one of the
factors in the making of an efficient man.
To give up, to cry, "All is lost!" is the action of a
person who is either a coward or lazy, and the world
has no use for either.
History's page is full of examples where physical
disability was overcome by indomitable will.

Axel Edw. Sahlin reversed the usual method in this Christmas keepsake piece. The type is in color—a medium brown—while the cuts are in dark green

The Pressroom

BY EUGENE ST. JOHN

Questions relating to pressroom problems are solicited and will be answered by mail if an addressed and stamped envelope is enclosed

Cut-roller Troubles

In running a split fountain, two colors at a time, on a cylinder press, I am seeking something to avoid the colors running together and at the same time to prevent cutting the rollers. In one issue of *THE INLAND PRINTER* there appeared an article about bands that are placed around the rollers of a platen press for this purpose, these bands being ink-repellent. Is it possible to obtain this item for the cylinder press rollers? If so, what is the best manner of application for runs of over one hundred thousand?

So far as we can ascertain, such an item is not on the market. If there is considerable work requiring cut rollers, the best solution of the problem is to install a roller-coating machine. This applies a comparatively thin layer of composition over a suitable sleeve on the core of the roller. With such equipment the printer can use cut and other rollers as needed at minimum cost.

Inking Is Too Heavy

We are sending a press sheet on a job we have just completed, on which we experienced considerable difficulty. The work was run on a job cylinder press, two pages at a time, using spray equipment. The ink was 85 cents-a-pound grade. Our trouble was mostly in getting the ink regulated, as you will note on the inside pages particularly. When the solid became heavy enough, the rest of the halftones became dirty looking and were really too heavy for the desired effect. Also this condition necessitated frequent washing out of the halftones. The red, which was run first, was very slow in drying and wasn't dry when the black was overprinted. This condition probably accounts for a certain amount of the trouble, but I believe there were certain other elements entering in also. Would you recommend that this job can be run satisfactorily four pages up? Or do you think our equipment insufficient for proper coverage? We are looking forward to the job repeating and would like to do better, more efficient printing.

You will find it helpful to place the form so that the solid plate first receives ink from the fountain; also to use a more complete and thorough makeready, which will allocate the

graduated squeeze where required. In that way you can print the solid with less ink and keep the halftones clean. Either a mechanical or some hand-cut overlay and a cut-out on the solid are needed. A somewhat better grade of ink also would help toward cleaner halftones, since a thinner film of ink with more concentrated color can be carried. If you want to run four pages up it is advisable to increase the inking capacity by an auxiliary roller.

Printing on Metal

I have a chance to land a large contract printing on metal, if it can be done. Could you help me with information on how this is done? Mainly, kind of plate used, whether it is necessary to varnish and bake after printing in order to insure lasting wear, and name of ink maker with experience with this sort of work. Can a 90 and 100 pound metal be run on a cylinder press? If so, are any special attachments necessary?

Whether the sheets in question can be printed on a cylinder press depends on their thickness—whether they can be fed around the cylinder. Most printing on metal is by a division of offset lithography known as tin or metal decorating which employs a rotary press. The print is offset from the rubber blanket to the sheet of metal. Some printing on metal is done from rubber on platen presses and cylinder presses. Then there are special rotary presses for printing on metal from rubber. In all instances it is necessary to coat with a baking varnish to be heated after printing, to protect against friction and the elements. Rotary and platen presses are better adapted than cylinders to handling a thick sheet. We are sending you the names of concerns supplying equipment and supplies. If you will state your requirements in detail, especially the thickness of the sheet, nature of the form or design, speed required and size of sheet, they will advise you of best method to use.

Stewart-Board Dies

Yesterday I received my Stewart embossing board which I ordered from you but I do not understand the instructions. Can the embossing be done on a platen press? The way I understand your instructions, it is not possible to do embossing (raised letters) with the Stewart board, but merely "sunken" letters, resembling too heavy an impression. Is this correct? I am enclosing a sample of the kind of embossing I expected to be able to do with the Stewart board. Can this be done?

Your sample is true or real embossing. A reproduction of the typographic characters to be embossed is engraved intaglio in a plate of brass or zinc by the photoengraver. Such an intaglio engraved plate is termed the female die. An impression is pulled from it in the Stewart board, which is called the male die or force after it is made ready. In other words, the male die is a mold of a matrix termed the female die. When the two are brought together on impression the paper is forced up above the plane of the sheet when the male die forces it into the intaglio female die. Stewart board is a material used for the male die or mold. Your sample was thus produced but you will note that an engraving is required.

Raised-letter printing is a simulation of the raised part of embossing but no depressions are made below the plane of the reverse side of the sheet. In this method an impression is printed in the regular way with special ink. This print is dusted while "wet" with a powder which, on exposure to heat, swells and gives the raised-letter effect. In real embossing the typographic form is printed first. After the ink has dried, the male die or force is made and the printed sheet is put through the press the second time in register. As may be surmised, raised-letter printing is more economical, while yielding an excellent simulation of embossing on the face of the sheet.

Meeting Competition

For years we have done what has been considered good printing in this community along with three other letterpress printers. We have gotten along nicely. Now an outsider comes in who solicits business on the basis that the letterpress printers in this city have been robbing the public and that he will "do the work for half." He operates with only an office machine and a small offset press. Everybody knows that the quality is very poor and he admits it himself. But the public, after all these years of depression, doesn't seem to care. As a result, he is running night and day, seven days a week, putting in fourteen to eighteen hours daily.

How can we best protect ourselves? We have a large assortment of good type, a new composing machine, saw-trimmer, 25 by 38 folding machine, one open and one automatic platen press, and a 25 by 38 open cylinder press. We also have a 38-inch power cutter, slot hole rotary perforator, round-cornering machine, rotary drill, punches and a stereotype caster. What would you suggest be added to our plant to get fast production, bearing in mind that we do the usual run of work: Anything that is wanted by the public; that which they bring in, and that which we sell? Do we need a job cylinder press, or should we farm out offset work? On envelopes, they sell them for \$2.25 a thousand in one thousand lots and have taken most of that business. What would an envelope press do for us?

With your stereotype equipment, you can offer effective competition with a new envelope printing press which uses curved plates. Successful printers with dual equipment; that is, letterpress and offset and office machines, have equipped with envelope presses. Presumably the volume of business to make it worth while is obtainable. Your pressroom should be brought up to date by some fast presses automatically fed. With your other equipment you are able to compete on work which is economically produced by letterpress: Forms largely or entirely type from new copy, or which can not be reproduced economically by camera.

The principal advantage enjoyed by the offset process is that of producing press plates which are cheaper than letterpress plates, or forms made from old copy which can be reproduced with the camera, or when new copy is largely or entirely pictures. This sort of work is increasing in volume and there is no indication that offset will lose the advantage it now holds in this field. There are indications that the quality of offset and the durability of the lithograph plates may be enhanced through research.

This competition cannot be met by faster automatic presses alone. The best that can be expected from them is to compete in speed with the output of the offset press. The serious competition is in the cost of plates and forms. Many letterpress printers have faced the facts and installed offset and office equipment of their own while bringing their letterpress equipment up-to-date. They have found that dual equipment fortifies them much better against competition. Others have formed alliances with offset printers, thus enjoying the advantages of dual equipment but operating as separate plants.

Your letter tells a story which could be reiterated by printers in innumerable localities. The solutions above are the only logical answers to the problem we know, under existing conditions.

Controlling Ink Flow

For the past few months we have been having some difficulty with the inking on our cylinder press which is twenty years old but in good condition otherwise. Our trouble is in controlling the flow of ink. Just a slight touch to cut the ink on one end of the fountain will cause a heavy flow on the opposite end. There is also one screw that has no effect on the blade whatever. The two screws on each side of this particular one, set the blade against the roller. Moving the middle screw has no effect. To get the proper flow from this position necessitates opening the other two too much. When this trouble first developed our pressman said the blade needed grinding, which we had done. This did not improve the condition so we put in a new blade but the trouble still exists. The pressman now says that blade and roller need to be ground together. Can you give us suggestions?

It is possible that there are one or more short substituted screws. To check, take out all the screws and



"In the Days That Wuz"—Reformation of Printing

Cartoon by John T. Nolf, Printer-Artist

compare. Replace any short ones. It is also possible that the blade is badly buckled. If so, a new one is needed. It is also possible that the roller is loose in its bearings, which may be refitted by filing the caps and setting them together.

Generally new blades are a little long and must be fitted on the ends to touch both ends of fountain without crowding. A new blade is placed in position and adjusted about three points away from the roll, with all screws loose. Starting in the center, and working alternately toward each end, the screws are gradually advanced to just push the blade against the roller. By next going over the screws several times, advancing them just a little at a time, the blade is held against the roller.

Ink and kerosene are mixed, with a body to the mixture like thin news ink, which flows very freely. A tablespoonful of emery powder is added to the mixture, stirring all together well. The mixture is placed in the fountain and the roller slowly turned until the ink shows in an even film the entire length of the roller. The screws are reset while the roller is turned to obtain this even film, always working from the center alternately to the ends, and gradually, to avoid buckling the blade. Turning the roller a half hour may be sufficient to grind in a new blade.

When the job is done, the roller is taken out and the fountain, blade, roller and bearings carefully cleaned to remove the grinding mixture. Thereafter, in printing, the fountain screws should always be set as noted, alternately and gradually from the center to the ends. To avoid buckling, no screws, not even ones on the ends, should be set extremely tight. The pawl or "dog" on the roller ratchet should be set for medium throw in conjunction with the adjustment of the screws for flow. As the run proceeds and slight readjustment of flow is needed, the throw of the pawl may be increased or decreased as required. If long runs of very light forms require continuous flow of ink from the fountain, the screws should not be set extremely tight. To ink light forms and avoid forcing screws and buckling the blade, use either a split fountain or an old ductor roller, in the surface of which a spiral has been cut deep enough to prevent contact between ductor and fountain roller.

Printing on Wood

I am interested in available information regarding printing veneer wood on platen presses, especially the better method, whether from rubber or possibly steel type. I am connected with a large wood novelty house and my employers now are interested in using the platen press if it can be done successfully and economically. We have automatic and open platen presses. Can you suggest any books covering the subject?

No books on the subject are available. In a general way, printing on veneer wood differs little from regular printing. It is done from rubber, regular typographic forms, brass, or steel type on platen presses. No more squeeze is used than necessary. Suitable ink for the form, press, and wood is necessary together with precautions against offset. Trial of forms of the materials noted will determine which is best suited.

Facts on Type Washes

In a recent address, a speaker quoted as a recommended type wash (after form had been removed from the press) a solution of tri-sodium phosphate 80 per cent and ground caustic soda (95 per cent quality) 20 per cent. He went on to question the effect of this wash on wood furniture, wood bases, iron furniture, quoins, *et cetera*. It should have been stated that type alone is placed on galleys and washed in this way, with the above or other lye water.

The same speaker stated that carbon tetrachloride is "only good for use on wet ink." On the contrary, it rapidly dissolves fats, oils, waxes, and many other organic compounds used in printing inks such as dammar, rosin, and bitumen. In solvent power it is, generally speaking, on a par with benzol and the naphthas.

Spot Carbonizing

We are figuring on printing about 200,000 sheets, size 3 by 5, with small press-carbonized strips on back, about 1/2 by 2 inches, and we will run sheet 17 by 22 on a job cylinder press. This kind of work is new to us and we will appreciate information.

The strips may be printed from stereotypes. Submit sample of paper and give other details about job to the inkmaker and ask how long the carbonized sheets should lay before handling. Some use an agitator in the fountain. Others use the device which turns the fountain roller upward instead of downward. Some heat the ink in the fountain. The delivery should be into a box.

Care must be used in handling the sheets to avoid smearing. Any folding must be done by hand, often to perforated lines from rules in the form. This is ticklish work for the paper cutter, especially when both the clamp and knife descend close to the spot carbonizing. The total number of sheets that can be cut in a lift varies with the distance between the carbon and the knife. Some jobs can be cut only in lots of not over a hundred sheets. Many jobs can be cut by gluing a strip of chipboard about 3/16 inch thick and a half inch wide on the under side of the clamp so that it is about a half inch from carbon when clamp is down. If the carbon is close to the front edge of the knife, then the part of the pile under the clamp should be padded underneath with tag board about 1/32 inch thick so that when the knife descends, it will be through the paper before it hits the stick, thus keeping considerable jar off the carbon in front of the knife. Without this padding, the part of the lift in front of the knife is jarred more because the back edge of knife cuts smooth while the front edge cuts rough or burred.

On jobs where most of the sheet is covered by carbon, the makeshifts above noted are not used but instead a sponge pad is made of about eight thicknesses of the corrugated board mounted on a strip of thick chipboard. This pad may be about 2 1/2 by 10 inches and placed under the clamp to one side of the stock. To gage the most suitable thickness of the pad, a lift of waste stock, of same thickness as carbonized lift to be cut, is placed under the clamp. Packing is added to the pad, after clamp has been lowered to test its hold, until the lift may just barely be pulled out from under the clamp. On jobs requiring the sponge pad or other padding noted, where the knife descends close to the carbon, the clamp pressure is setting at the minimum.

Carbonizing is most satisfactory among bonds and ledgers, on the special bond coated on both sides, and on the smoothest ledger. Rougher papers may be carbonized but the ink must in all cases be suited to the paper. The paper should be kept in the pressroom in the original wrap or container several days before going through the press. If the room is air conditioned and fitted with paper seasoning equipment, covers are not necessary.

BLITZKRIEG OVERSEAS NEWS

FRESH FROM THE MAILBAG

CURRENT trade publications, besides business letters that have reached the office of THE INLAND PRINTER during the past several weeks from England and Australia, reflect the British spirit of courage in the face of bombing attacks. All show confidence that when peace returns, normal business affairs will be resumed.

The poet, William Jones, who sang about "What Constitutes a State," long ago described that spirit of "high-minded men" when he said:

"—Men who their duties know,
But know their rights, and knowing,
dare maintain,
Prevent the long-aimed blow,
And crush the tyrant while they
rend the chain."

STAND AND WORK TOGETHER

In one house-organ, *Printer's Prophet*, published by the Abbot Duplicate Book Co., Limited, the statement is made: "These are grave times, yet we in the trade will pull through, if we continue to stand together and work together to overcome the many problems which beset us." On another page is shown a double-column picture of a young soldier with a pipe in his mouth. Explanatory reading matter, in part, reads as follows: "Here is Don Sears, as cheery as ever, and typical of the many young Abbotians serving with the Forces. And here's wishing them all the best of luck, and hoping that our regular monthly parcels are getting through safely and consistently."

Concerning the very severe paper shortage, the same concern refers to "shepherding resources" and remarks that "it is obviously not in the national interest to use up material to supply but one consumer's needs for twelve months, when that same material will keep two consumers going for six months, or four for three months."

PRINTING TRADE HIT HARD

Glimpses of war conditions are obtained from certain news reports and analytical articles. One statement in *The British and Colonial Printer* referred to printers and lithographers "being compelled to live on their capital," because "reduced production has resulted in increased costs, but increased prices are difficult, or almost impossible to obtain." Another glimpse was given by the remark that "the printing trade must have been hit as hard as, if not harder than, any other of our trades and crafts."

"It may seem idle to discuss what will happen when the war is over," continued the article, "but that day will surely come. Then there must be built up a new industry on the bare bones that are left. The essential point that must be remembered, therefore, is that the spirit of craftsmanship should not be allowed to fade in this time of depression of printing production."

NO MAN FOR HIMSELF

In *The British Printer*, an editorial mentions that "no man can live for himself nowadays," that all "need to keep in touch with each other in these bad days—to preserve a sense of balance and prepare for better times."

Referring to the necessity for keeping up advertising during war-time, the business men are told: "A firm name must not die. A great reputation earned by years of skilful management and at heavy investment must not be allowed to sink into oblivion."

Obsolete machinery and old type in printing plants are being scrapped in Britain as a result of the "urgent demand" for scrap metal. The governmental agencies are advising printers to "strip bare all departments of metal which is not absolutely essential." The printers are also being told in advertisements and bulletins in the trade press that scrap metal will help win the war.

AIR-RAID PROTECTION

In a communication issued by the Ministry of Information, printers were advised that "each factory should have its own defense organization." In another notice to the industry, the owners are advised to protect windows from air raids by applying a special "splinter-proof liquid (plastic) dressing."—"One one-gallon container will cover (two coats) fifty to sixty square yards of glass. It costs 47 shillings 6 pence a gallon, or 7 shillings 6 pence a pint." In another part of the same printers' publication, reference is made to a splinter-proof solution put out by inkmakers.

FREEDOM OF PRESS

Freedom of the press is still a right of the publications as is evidenced by one article signed by the pen-name, "Lucifer" in *The British and Colonial Printer*. The subject of "War Risks Insurance" was being discussed as it affected bookbinders, and officials who misinterpreted provisions of the law were criticized in part as follows: "The efficiency or otherwise with which the War Risks Insurance Act Part II is administered may make little difference to the effective result of the war, but in industrial circles much of the clamor against bureaucracy has been due to the clownish antics of certain mysterious persons in high authority charged with the regulation of this law." After detailing the bad effects of an error on the part of administrators of the law, the writer said at one point: "Perhaps the furious indignation caused by this blatant piece of humbug brought quick settlement."

PAPER FAMINE

The British and Colonial Printer remarks that "the printing trade with extraordinary elasticity of mind is adjusting itself to the paper famine and the increasing pressure of the Government to curb all unessential spending." Another comment, concerning the transference of printing trade workers to munitions, stated that "men are accepting the idea of operating a lathe instead of a linotype; nay, more, accepting the wage of a semi-skilled engineer in place of the former printer's pay."

GO TO IT "DUNKIRK-LY"

New words are being coined, one of them being "dunkirkly" to indicate speed in an emergency. It was used in connection with the auction sale of a printing plant advertised for July 10, but for war reasons the sale was advanced to the 8th, whereupon the auctioneers "aimed like our fighting men, at a speed miracle, and sent out wires notifying of the alteration, here, there and everywhere—and did whatever else would minimize the injury which the altered time might cause." The sale was successful, and instructions were given "to clear out the whole equipment from the premises in forty-eight hours from the last fall of the hammer." Ninety to one hundred tons of equipment were involved and the write-up said that "a small army of fitters and assistants were told to 'go to it,' and went to it so Dunkirk-ly that they evacuated in two-thirds of time set."

CHEER IN ADVERTISING

One writer referred to "Cheer in Advertising" in an article in *Newspaper News*, published in Sydney, Australia. In part he said: "In the midst of tremendous happenings, the characters in advertisements are still complacent."

In the same publication appears an advertisement concerning a book entitled, "New System Linotype Operating Handbook" by B. N. Fryer. A letter received from this gentleman of Australia by THE INLAND PRINTER refers to war conditions in that country. His own objective was stated in these words: "I am agitating that industry start now to provide for taking back returning men."

Another letter received by THE INLAND PRINTER from a business concern in London, England, referred to the particular transaction under discussion, and mentioned that if results were as good as the Londoners hoped, "we shall be both pleased and surprised, if in these days there is anything to surprise one. We have much to be pleased about."

Numerous other items could be cited reflecting the stamina and poise of the British as they bear the increasing burdens of the present emergency, and brave the dangers connected therewith. The business men are neither murmuring nor complaining so far as evidence is observable, but are "carrying on," making the best of a bad situation, and overcoming difficulties with good cheer, plus faith in God, King, and Country.

"Tumble me down, and I will sit
Upon my ruins, smiling yet."
—Robert Herrick.

HOW PLANNED SALES KEEP PRESSES RUNNING

A simple plan of records and schedules for directing sales efforts to keep presses, machinery, and equipment from unprofitable idle periods, and all running near the capacity • By HOWARD M. GREENE and J. E. BULLARD

USE OF PLANNED salesmanship allows a printer to control his profit balance on business secured. It brings increased volume during dull seasons, and guides the busy seasons in a way to avoid too much overtime. With volume more uniform throughout the year, it is obvious that more profit can be made than is possible otherwise.

Let's consider how planned salesmanship can be put into effect in the case of a small plant which prints weekly publications, circulars, catalogs, letterheads, some factory record forms, statements, billheads, business cards, tickets, envelopes, and so on. It does high-grade work and gets good prices.

It has a 10- by 15-inch automatic job press, four hand-feed presses, one is 8 by 10 inches, two 10 by 15 inches, and one 12 by 18 inches. There are two cylinder presses, both 25- by 38-inch sheet size, one a hand-feed and the other an automatic pile-feed. There is a folder, saddle-stitcher, press, forty faces of type ranging six- to forty-eight-point, a

power cutter, three 3- by 12-foot stones, and miscellaneous equipment.

The record system for such a plant merely groups the cylinder presses as one department. The total sales run through the two presses are lumped together. Job presses are considered as another department. A separate record is kept of the automatic job press.

If the concern were much larger, it might be desirable to keep a more detailed record. Total annual sales in this case come to around \$100,000. This including everything: All half-tones, the typesetting, and so on, sold to the customers.

Out of all this, \$75,000 is for jobs printed on the two cylinder presses. Another \$10,000 is collected for jobs which are printed on the automatic job press. The remainder of \$15,000 comes from job presswork.

Some plants get much higher prices for their work than others, making it impossible to furnish sets of figures which will fit all cases. Furthermore, other variables cause a difference in the volume with shops

having exactly the same floor space, the same equipment, the same number on the payroll, and so on. Each shop must determine its own quotas. These quotas should be reasonable. Usually it is better to set them at a figure which can be topped rather than otherwise.

The shop we are considering with its volume of \$100,000 a year averages \$2,000 a week, allowing for two full weeks of legal holidays in a year. With a forty-four-hour week, the daily quota would be \$363.62 for an eight-hour day and \$181.80 for Saturdays. Letting X represent the jobs done on the cylinder presses, Y those done on the job presses, and Z those done on the automatic press, we find X in this case equals \$1500; Y, \$300; and Z, \$200.

Dividing these figures up into days (based on five and a half working days a week) the daily quotas become \$272.73 for the cylinder presses, \$54.55 for the job presses, and \$36.36 for the automatic press.

Shown here is a simplified form on which to keep the records. There is

WEEKLY DEPARTMENTAL QUOTAS

		WEEK OF								
DEPARTMENT	JOBS	MON.	TUES.	WED.	THUR.	FRI.	SAT.	TOTAL	GAIN	LOSS
CYLINDER PRESSES	QUOTA									
	SCHEDULED									
	SHORTAGE									
	COMPLETED									
JOB PRESSES	QUOTA									
	SCHEDULED									
	SHORTAGE									
	COMPLETED									
AUTOMATIC PRESS	QUOTA									
	SCHEDULED									
	SHORTAGE									
	COMPLETED									

Simplified record which shows at a glance where it would be worth while to offer sales incentives to keep all presses running steadily

PUNCHING MACHINE TIME RECORD

WEEK OF		
DATE	HOURS	TOTAL
MONDAY		
TUESDAY		
WEDNESDAY		
THURSDAY		
FRIDAY		
SATURDAY		

To find out if each machine operates to a profitable extent, record its running time, then promote jobs that will require its use

a different one for each of the three departments, there is one column for each day in the week. The four horizontal columns opposite each department keep a continuous record of the quota or budget, the jobs already secured and scheduled to go on the press, the additional business that will be needed to meet the quota, and the actual total charged customers.

Another form records work as it comes in. On this is written each day a description of business secured, amount charged for each job, day it is scheduled to press, and which press department will handle it. A separate form may be used on each type of press, or the entire record may be kept on one form. Some have a form for each day and for each kind of press. Then, there is a cumulative total which shows whether too much is being scheduled for any press or how much more is needed to keep the press busy that day.

The sales force knows in advance what kinds of jobs are needed to beat quotas. Where the force is large, a quota is set for each man. Where there are only a few salesmen the figures are gone over with the representatives each day.

A help in meeting the quota is a special incentive for the one kind of business desired. Suppose, for example, prospects of keeping the job presses busy during the next few weeks are none too good. An extra 5 per cent commission plan during this period may do the trick. Salesmen, being human, naturally go after the business which is easiest to get. At times, that business may not be the

kind which the shop needs most. The extra bonus encourages them to get the kind needed.

Getting back to checkups on output of machines there are also the stitchers and punching machines. Records of their actual output will show up how much actual work is gotten out of them.

Any machine which is not in use enough to earn its cost, is not profitable. The only way to make it profitable is to use it more. The only way to use it more is to go after the kinds of jobs which will require its use. Suggestions based directly upon an equipment-use standpoint, help one to vary the sales approach, by giving salesmen concrete ideas to present.

If planned salesmanship is used to best advantage, a record must be kept of the hours of use of every press and every piece of equipment. When a job is secured, it is analyzed and the hours use of each piece of equipment and press, or presses, on which work will be done, is estimated. Much the same type of form as that for departmental quotas, if used for each press and each machine, will record an output breakdown by machines. Elaborate detail, however, requires a good deal of time and bookkeeping. In a small shop a record of the total selling price divided among the presses, or groups of presses, serves reasonably well.

Just as it is impossible to maintain 100 per cent collections where credit is granted, so it is impossible to operate any plant at 100 per cent of capacity. It is possible to maintain a higher percentage where planned

salesmanship is used than where there is no such planning. Salesmen cannot pick business off bushes but their efforts can be directed toward the type of business needed at the moment. Adding special incentives to increase those efforts, most often brings a more profitable balance to new business. There is also likely to be a larger volume. The plan which works best is the one which is best suited to the printer who is using it. Each shop will necessarily make its own changes and adjustments.

That shop which uses its records to guide salesmen's efforts to keep all presses and equipment busy, will make more profit than one which does not.

What has been outlined here is offered more as a suggestion and as an example than a detailed system which will suit all printing shops. Since there are shops which vary in size all the way from one which is operated practically by one man to those run as great corporations, and since some specialize in high-grade work and others take all kinds, it can be seen that no detailed plan will fit all conditions.

Adjusting the three record forms to any plant is simply a matter of individual analysis first of the annual sales, then of the equipment on which jobs will be run. These data are not hard to locate and apportion into weekly sales quotas. From here on, the problem is simply a task of constant supervision and checkup. To let up is to get let down. Keep the weekly quota and daily sales sheets constantly before the salesmen.

DAILY SALES RECORD

QUOTA:		DATE		
NEW JOB DESCRIPTION	NEW JOB VALUE	DEPARTMENT TO HANDLE	PRESS DATE	JOB NUMBER

Above form both records incoming jobs and shows if the day's sales equal the daily quota

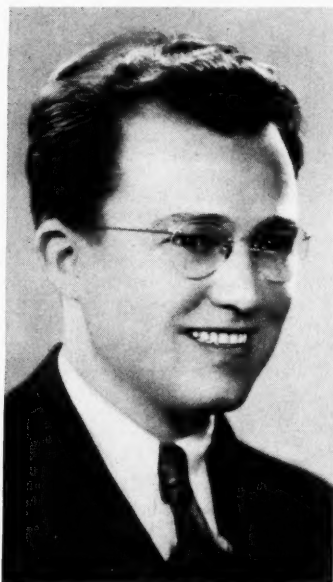
The Month's News

Brief mention of men and events associated with the

printing and allied industries is published here. Items should reach us by tenth of month

Karch Gets Appointment

R. Randolph Karch, who recently assumed his new duties as principal of the Vocational High School, Cincinnati, has been named chairman of the Research Commission of the International Association of Printing House Craftsmen. He succeeds A. E. Giegengack, the Public Printer of the United States.



R. RANDOLPH KARCH

Work of the commission will be revised in accordance with resolutions adopted by the association and policies of the new administration headed by Pres. Frank McCaffrey.

Mr. Karch was for two years, until last June, head of the department of printing and publishing at the Rochester (New York) Athenaeum and Mechanics Institute. He previously had served in vocational schools in Pittsburgh. He now returns to Cincinnati where he served at the beginning of his printing career as a linotype operator on the Cincinnati Times-Star, and later became associated with the teaching of printing in the public schools.

Photolithographers Meet

Twenty-four manufacturing and supply concerns doing business with lithographers will be among the exhibitors at the eighth annual convention of the National Association of Photo-Lith-

ographers to be held in Palmer House, Chicago, September 26 to 28, inclusive. Merle S. Scheff, president of the association, in an announcement said that the convention program will include a list of speakers "who know how to speak your language." Subjects to be treated are inks, profit, management, production, costs, selling, and future outlook.

Several clinics will be held in the Chicago School of Printing and Lithography, covering dot-etching, albumin and deep-etch platemaking, and color separation. Roundtable discussions will revolve around topics pertaining to compensation for salesmen, credits, advertising results, and various production problems. Provision will be made during the convention period for group meetings on subjects which conventioners might wish to discuss; such as, tariffs, and black-and-white specialties.

Draft Bill Hurts Printers

An issue has been raised by the Chicago Graphic Arts Federation in connection with the consideration of the Conscription Bill by the United States Congress—S. 4164,—because of substitution of an amendment providing for the control of all the printing, binding, and blankbook work by the Public Printer.

"Tell your senators and congressmen," reads a bulletin to printers and supplymen over the signature of S. F. Beatty, secretary of the federation, "that you are opposed to the amendment offered by the senator, Clark Hayden (Arizona), and want the original language reinstated. Local printers can render faster, better service, more economically than the Government Printing Office." Furthermore, as is noted elsewhere in this month's news notes, the Government Printing Office is now reported to be so far behind that some jobs are being opened to bids by private printers.

Donald Rein, U.T.A. Manager

Donald R. Rein, for many years active as an employing printer in trade associations, on September 3 assumed duties and opportunities as executive vice-president of the United Typothetae of America, with headquarters in Washington, D. C. He was selected as the chief employed executive of the printers' organization at a special meeting of the U.T.A. executive committee held in the nation's capital August 23, and succeeds Elmer J. Koch who resigned as secretary on June 15, last.

Mr. Rein knows the printing business from the viewpoint of the shop end,

where he started as a proof boy at the age of ten years in his father's business in Houston, Texas. He also knows the managerial end because he, with his brother Harold, took over the business in 1917. He continued as general manager of The Rein Company until 1935, at which time he disposed of his interest to his brother, and became interested



DONALD R. REIN

in marketing and other business investigations for public utility and investment banking interests in the southwestern states.

He has been at different times, president of the Houston-Galveston Typothetae, president of the Texas Graphic Arts Association, an officer and director of the Advertising Club of Houston, and served for about ten years as a director of the U.T.A., being vice-president from 1925 to 1930.

B. B. Eisenberg, of Cleveland, president of the U.T.A., in a letter to the editor of THE INLAND PRINTER said: "I am happy to announce this selection. Mr. Rein comes to us with an industry background which in the minds of the committee is most essential at this time. He has been an active printing plant executive for quite a number of years, a progressive and successful executive with wide experience and proven capacity. We feel confident that his appointment will meet universal approval."

Business has Doubled

A new building has been added to the plant of The National Color Printing Company, Incorporated, 930 East Monument Street, Baltimore, giving the company an additional 70,000 square feet of floor space. By means of the expansion, various production departments have



New home of The National Color Printing Company has extra space needed for its growing business

been enlarged, and the cutting room, art department, private offices, as well as the cafeteria, have been moved into the new addition. The enlarged art department provides for originating of designs for use in reproduction work in both the offset and letterpress operations.

The company was organized in May, 1920, and specializes in colortype printing and the lithographing of labels for canned goods, bottled foods and beverages, box wrappers, and advertising material. Sales offices are maintained in New York City, Boston, Chicago, Atlanta, New Orleans, and Houston. No effort is made to cover the territory between the Mississippi River, and the Pacific Coast because that area is considered "out of bounds" by the management due to high freight rates. Records of the company show that the volume of business has doubled during the past eleven years—since the depression began. Officers and directors of the company are: Harry Wehr, president; Robertson B. Magruder, vice-president and treasurer; and Matthew C. Fenton, Junior, vice-president and secretary.

Behind the Lines Orders

That business is going on in part of war-torn China is shown by a recent order of three single-color offset presses for Hongkong. The order was delivered to the Harris-Seybold-Potter Company through its Far East representative. The California Ink Company.

Machinery Exports Lower

Latest figures, just compiled and released by the United States Department of Commerce, show that exportation of printing machinery for June was 26 per cent less than the preceding month. Total shipments came to \$420,417. Similar exports during May were \$568,986. While there was a decrease in shipments of all printing machinery, there was a slight increase in exportations of type-setting machines, and in bindery equipment and machines.

G.P.O. Overflow Jobs

A warning accompanies the news note that overflow jobs of the Government Printing Office are being offered to the printing field at large. Anyone who bids on these jobs must first be sure that the work has actually been turned down by G.P.O. and that a release has been is-

Col. Eugene L. Markey Dies

One of the figureheads of the printing manufacturing field, Col. Eugene L. Markey, died at the home of his son in Hollywood, California, on July 22. Mr. Markey was a retired colonel of the Spanish American War, and was well known as vice-president of his company's Battle Creek fabrication plant headquarters. In 1914 he moved to Chicago to become manager of the office there, which position he held until his retirement five years ago.

A year later he joined his only son, Gene Markey, motion picture producer, with whom he made his home up to the time of his death. The late colonel's daughter-in-law is Hedy LaMarr.

Forty Years of Growth

A vigilant engineering department is one main reason why the Leader Card Works, Incorporated, Milwaukee, built from a quite small start to one of the largest of die-cut and announcement printers, according to the founder, G. A. Wilkie. The firm was founded forty years ago by Mr. Wilkie and his son, Robert.

The engineering department has been maintained during the larger part of the development of the firm for the purpose of working out more efficient methods of production. It was these same modern methods that made it possible to enjoy such growth and prosperity, according to the announcement made in commemoration of the anniversary event. Items manufactured by the company now range from small die-cut and embossed cards to paneled and embossed stationery.

Recently it was found necessary to purchase eleven new automatic platen presses to take care of the rapid increase in business that the company has enjoyed during the past season.

sued to allow its being done by outside firms. Unless such an order has been issued, payment will be refused by the Comptroller General.

Reason for such extra jobs being available at this time is that the Government printers now have such a large accumulation that it is necessary to ask outside aid.

Set Dates for Convention

Trade-composition houses have been informed that the annual convention of the International Trade Composition Association will be held in Wardman Park Hotel, Washington, D. C., October 4 and 5. City groups and individual trade plants in the United States and Canada will be represented in the deliberations of the association.



One section of Leader Card Works showing battery of modern Kluge Automatic Presses for die work

Pittsburgh Fetes Gutenberg

A three-day celebration of the 500th anniversary of the invention of printing will be held in Pittsburgh from September 26 to 28, inclusive. This will start with a regional show to dramatize printing and will conclude with a banquet, both in the William Penn Hotel.

The three major divisions of the exhibition will be the competitive show for commercial printers, an educational exhibit to give the general public some appreciation of the Gutenberg invention of movable type, and a school exhibit. Commercial competitive pieces will be divided into books (including booklets, catalogs, and house-organs), folders and broadsides, stationery and forms, display and novelty pieces, and publication advertisements. Winners will be exhibited in the New York national show in November.

The educational section will include demonstrations in electrotyping, paper-making, bookmaking and binding, and facsimile reproduction of both news and photographs. The fifty best direct-mail campaigns of 1939 will be shown also. Most printing departments of the public schools will have displays of their work.

Printers all over the western section of Pennsylvania are cooperating in development of the big celebration, under leadership of Homer E. Sterling of Carnegie Institute of Technology and vice-president of the American Institute of Graphic Arts.

Printers Pledge Loyalty

If other printers follow the leadership of the District of Columbia Graphic Arts Association, the industry will make itself into a defense unit of appreciable strength. The group at Washington at a recent meeting passed a resolution which will deal a hard blow at traitorous "propaganda which is being disseminated in this country and the subversive activities which are being sponsored by foreign governments." The club went on record with the following resolution.

"Resolved, that the Graphic Arts Association of Washington, D. C., Incorporated, urge its membership to pledge fullest cooperation to the responsible agencies of our Government by not only discouraging the printing of such matter but also by promptly reporting to such Governmental agencies any material coming to the attention of the members which is considered inimical to the best interests of the United States and its ideals."

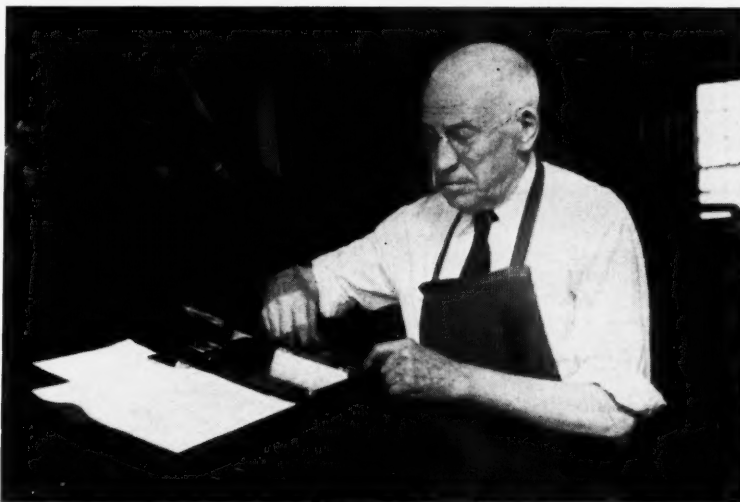
New Equipment Catalog

The firm of H. B. Rouse & Company, of Chicago, has issued a new catalog of "Time Saving Equipment for Printers" listing many interesting and helpful machines, with illustrations of both operating procedure and samples of workmanship. Items include composing sticks, mitering machines, slug clippers, band saws, lead and rule cutters, and so on. One noteworthy part of the catalog is the statement of company policy as given on the back cover. Referring to its two score years of service, the copy says, "In no instance during this time

has the Rouse name been placed on any equipment that has not been tested and proved practical under all actual operating conditions. . . . This policy still stands."

Veteran Printer Retires

After spending seventy-six years in the printing and publishing business, Robert W. Parmenter, of Lima, Ohio, retired from the business he established back in 1888. He started as a printer's devil at the age of seven in the shop of his father. Later he began in his own business which handled both commercial printing and publishing of a weekly newspaper. The latter activity was dis-



Robert W. Parmenter, who retired after seventy-six active years in printing business at Lima, Ohio

continued several years ago. Five years ago the proprietor turned management responsibilities over to his son; the founder staying on at the case until his retirement. This year he decided that after more than three score and ten years in printing, he deserved a rest.

Printers Fined for Acts

A late report of the New York Employing Printers Association shows that twenty-seven printers in that vicinity have received fines for alleged infractions of the Fair Labor Standards Act. Penalties were imposed by the Wage and Hour Division of the United States Department of Labor, and covered an amount of nearly \$20,000 in back wages and overtime claimed to be due nearly seven hundred employees.

The count against most of the firms regarded payment of overtime wages of time-and-a-half, as specified by the Act. Many others were censured for lack of adequate record data. A sample of the charges is that of one firm having about thirty employees said to be working its men up to seventy hours a week. These employees received about \$3,000 in back pay. Still another printer came before the authorities for deducting lunch-hour wages from three watchmen's pay, although the men were not permitted to leave the building.

U.T.A. Meets in Washington

All reports point to increasing interest in the 54th Annual Convention of the United Typothetae of America to be held at the Mayflower Hotel in Washington, D. C., on October 7, 8, and 9. On the first of these days will be held the 1940 convention of the Young Executives of the Graphic Arts.

Original plans included an exhibition of printing machinery in keeping with a central theme of business building and a study of all new developments which enable printers to reduce costs, boost production, and to improve their product. President Eisenberg has announced that the exhibit plans were discon-

tinued "in deference to manufacturers and suppliers of graphic arts equipment and supplies in this period of unusual business strain and stress." He also expressed appreciation for the cooperation of the many firms which had already contracted for exhibit space for the U.T.A. convention.

Donald L. Boyd, of Huntington, West Virginia, vice-president of the U.T.A., and his special committee on reorganization have compiled a sixty-page report to be submitted to the convention, analyzing functions of national trade groups and recommending revisions in the formation and operations of a national printers' organization.

Issues Ink Specimen Book

Several features have been included in the new specimen ink book called "The Colorator," published by George H. Morrill Company Division of General Printing Ink Corporation. At the bottom of each page are notations indicating the characteristics of each ink shown. Also on each page are illustrations to show how each ink looks in solid, half-tone, and quarter-tone application. The book is divided into seven sections, to visualize the uses of job inks, bond inks, metallic inks, gloss inks, process inks, "water-color" inks, and poster inks.

Absorbs Laboratories

Dr. Adrian LeRoy, executive of the International Photographic Research Laboratories, New York City, has been appointed director of research of American Type Founders. Coupled with this announcement by Thomas Roy Jones, president of the company, is another to the effect that the laboratories have also been acquired. The acquisition of both the laboratories and services of the chief marks the entrance of American Type Founders into the field of research and development in multicolor reproduction for letterpress, offset, and gravure. The facilities of the company will be placed at the disposal of the graphic arts industry for the solution of difficult problems, and for the purpose of rendering "constructive assistance in creating new techniques and in building a broader market for the products of the industry."

Dr. LeRoy is a chemist and physicist with degrees from two universities, and has invented an electrically controlled one-man engraving unit, also the Lerochrome one-shot color camera, the Lecro offset color camera, and four different types of densitometers.

New Ink-drying Equipment

Hot-air heating equipment for the quicker drying of inks on paper bags has been installed in connection with the printing equipment in the plant of Benjamin C. Betner Company, Devon, Pennsylvania. One horizontal heating unit requires little floor space because it is set above the floor, 8½ feet, it being supported by an upright steel frame. The other units are vertical in shape. Installation of the equipment was made by Gehnrich & Gehnrich, Incorporated, of Woodside, New York, in cooperation with the International Printing Ink Division of the Interchemical Corporation.

C.I.T. Graduates Get Jobs

Twenty-five men graduated from the department of printing of Carnegie Institute of Technology, Pittsburgh, and all but one have secured positions, so Glen U. Cleeton, head of the department, announced. The graduates and names of their employers follow: John D. Andrews, Andrews Cartage Company, Cleveland; Edward Britt, Case-Hoyt Corporation, Rochester, New York; John R. Burke, The Publishers Printing Company, New York City; Harold E. De Korp, Chicago Mail Order Company; Herbert J. Fair, Lenz & Reicker, New York City; Ronald D. Gumbert, United States Steel Corporation, Pittsburgh; Donald J. Inrig, The Columbia Printing Company, Chicago; Bernard Lebovit, Harry J. Lebovit, Bayonne, New Jersey; Jack Lee, Publishers Printing Company; James L. Lee, Challenge Machinery Company, Grand Haven, Michigan; Morris Lomaskin, The Georgian Press, New York City; Herbert C. May, May Printing Company, Houston; Russel E. McLean, United States Envelope Company, of Springfield, Massachusetts; James N. Moore, Horton Printing Company, Meriden, Connecticut; Eugene A. Musial, Wisconsin-Cunee Press, Mil-



Get set for our heavy date on September 16

OH, BROTHER! Whata day, when Lovely Lady Luck sweeps you clear off your feet. Boy! How grand and glorious to be her Big Moment!

She has your address, hasn't she? If not, there is still time. The Lovely One will pass out no charms prior to September 16. Then some lucky boy will get twenty-five smackers, and somebody else gets fifteen, and still another ten, and yet another fortunate disciple of Gutenberg gets five more smackers.

So—To your scratch pads, boys. Write up glamorous blotter-size copy. Throw in a heavy line of customer woo to sell sweet commercial printing. Put your whole heart into it. Show Lady Luck what hot stuff you are. Then mail your blotter copy and your address before it is too late. May she smack you down!

Blotter Copy Contest THE INLAND PRINTER

309 W. Jackson Blvd.
Chicago, Illinois

Winners will be decided by ideas in copy useable by any printer in selling his services.

waukee; Phillips N. Piper, Rand McNally & Company, of Chicago; Harold Quell, Case-Hoyt Corporation, Rochester, New York; Charles B. Russell, University of Nebraska Press, Lincoln; Vern W. Schilawske, Keller-Crescent Company, Evansville, Indiana; W. Mark Shaw, West Penn Power Corporation, Pittsburgh; George E. Shearer, United Autographic Register Company, Chicago; John A. Stankey, Baughman Stationery Company, Richmond, Virginia; John R. Sutherland, The Eagle Printing Company, Butler, Pennsylvania; Robert E. Wood, A. A. Watts Company, New York City; Roger A. Newburger of White Plains, New York, has an application for a position pending.

Reports Increased Wages

Report of a survey by the United States Bureau of Labor Statistics shows an average increase of .9 per cent in the wage rates of union members in all printing trades between June 1, 1938, and June 1, 1939. Wage rates in the industry were 11.2 per cent higher in the book- and job-printing offices at the end of the ten-year period in 1939, than in 1929, and 11.1 per cent higher in newspaper offices for the same decade. The average wage rate in the printing trades of the seventy-two cities covered by the survey was \$1.135 an hour in the job offices, and \$1.302 in the newspaper

offices. The average work week in job offices was found to be 39.6 hours, and 38.4 hours on day shifts in newspaper production departments, and 37.3 hours on night shifts.

Let's Boost "Sixth Column"

The invaluable good will that would be won by this country by sending a "sixth column" of Americans to our neighboring nations to the south is being pointed out by one of our far-seeing printing manufacturers, R. O. Vandercook. It is suggested that this trek be handled simply by redirection of our habitual globe trotters who have been forced to return here by war abroad.

Mr. Vandercook points out that there are at least as many, as interesting, and as important places to visit, and as fine accommodations, as can be had in the Old World. He points to the lake regions of Argentina and Chile which have been pronounced the most beautiful in the world, preferred by some to the famous Alps. Then there is the archeology of Latin America that is of superior interest to the relics of Egypt. Even the culture of our better class of Latin neighbors is as high as or superior to that of European salons.

Facts on these countries can be had from any of our travel agencies, which must direct interest to South America, Central America, and Mexico, or go out

Another One... So

Soon!

Announcement expected
in the October number



YES, SIR. You boys can stand another date with Lady Luck, can't you? Okay. Here we go again. This time you will have to use other craftsman charms to win her smile.

The October-issue announcement will let you once again use your skill to Romeo the fair maiden. First place winning text in the Blotter Copy Contest will be published in full. It will be selling copy that sells. You can use it to sell your own services. You can use it to again

show Lady Luck that you are the apple of her typographical eye. You can win her favor by showing yourself to be a layout Beau Brummell.

Simply lay out and set up and print the winning copy on a 9- by 4-inch blotter. Entries will be judged by experts.

Blotter Layout Contest

THE INLAND PRINTER

309 W. Jackson Blvd.
Chicago, Illinois

It is possible for one man to win or place in both the copy and layout contests. Try it.

of business pending settled times. For printers to direct some attention to our southern neighbors by means of house-organs and other printed pieces will go a long way toward strengthening our defenses outside our own borders.

C. D. Proctor Joins A.T.F.

C. D. Proctor has lately been appointed manager of the sales development department of American Type Founders, according to an announcement by Frederick C. Heitkamp, vice-president in charge of sales. Mr. Proctor has had varied experience in sales promotion, having been promotion manager of the American Sales Book Company since 1933. Previously he was for six years general promotion manager and chairman of the sales planning committee of Remington-Rand Company. In his new connection, which became effective August 1, he succeeds Harold Kathman, who has retired temporarily from business to do literary work.

Offer Visualizing Device

An ingenious device called the Mid-States Label Design See-Lec-Tor, has now been developed by the Mid-States Gummed Paper Company, Chicago, to help printers and lithographers sell labels. The See-Lec-Tor is attached to a booklet containing twelve sheets of sam-

ples of gummed paper in colors. Each of two folds of the See-Lec-Tor has three apertures, die-cut in the shape of labels usually affixed to various kinds of glass containers commonly used for foods, cosmetics, and other products.

Around each aperture is printed the shape of the container, and upon each of the twelve sheets of specimens is printed six designs of labels in color. When the prospective buyer of labels wants to visualize the appearance of possible color combinations, he places the See-Lec-Tor over a specimen sheet, and sees through the apertures the effects produced.

Howard M. Hubbard Resigns

Howard M. Hubbard has resigned as secretary-treasurer of Harris-Seybold-Potter Company, Cleveland, to become president and general manager of the Greenfield Tap and Die Corporation, with its executive offices in Greenfield, Massachusetts. Mr. Hubbard became associated with Harris-Seybold-Potter Company about ten years ago and became secretary soon after. In 1936 he was also elected treasurer and a director of the company. The company of which he became the head on September 1 has two manufacturing plants in this country and one in Ontario, with warehouses and sales offices in a number of industrial centers.

Courses in Lithography

Two schools teaching courses in practical lithography are attracting students from all over the country.

The Chicago School of Printing and Lithography, 610 South Federal Street, Chicago, under the direction of Harold E. Sanger, plans to open its fall courses on September 23, with added equipment for making of color-process lithographic plates, in addition to plates for black-and-white work. Courses in lithographic presswork, advertising typography, composition, letterpress work, and binding will also begin then, day or evening.

The New York Trade School is offering an intensive training in the fundamentals of lithography sponsored by the Lithographic Technical Foundation. Fifteen men comprising the 1940 class came from the various states, besides three men from Canada and one from Costa Rica. Twelve of the graduates spent four days—September 3 to 6—in Rochester where they received special instruction at the Eastman Kodak Company's plant. During the course of study, lectures were given to the students on scientific phases of lithography. Among those who lectured were: Prof. Paul W. Dorst, of the Foundation's research staff; Richard W. Gardner and John McMaster of Eastman Kodak Company; Michael Annick, Rutherford Machinery Company; A. Stull Harris, the Harris-Seybold-Potter Company; William Echart, R. Hoe & Company; S. Karpeles, Imperial Paper & Color Company; B. D. Stevens, Miehle Printing Press & Manufacturing Company; and others.

1940 Market Research

Every second year the United States Department of Commerce gets out a new edition of its general study regarding *Market Research Sources*. The 1940 volume is now ready for distribution and costs only twenty-five cents.

The facts presented bring up to date the data in the earlier editions and contain references to many new research projects. James W. Young, director of the Bureau of Foreign and Domestic Commerce, says that there is "a steady increase in the volume and improvement in quality."

Copies can be obtained from the Superintendent of Documents, Government Printing Office, Washington, D. C., or by writing to one of the branch offices of that bureau. Official title is "Domestic Commerce Series No. 110."

"Grayda" is Patented

Popularity of the new Grayda Script has been protected from unsanctioned use through a design patent issued by the United States Patent Office, according to Gerry Powell, typographic director of American Type Founders. The name "Grayda" also has been protected by registration as a trade-mark. Dates of issue of the patent and trade-mark were May 21 and May 14, respectively.

SEPTEMBER DEVELOPMENTS TO MEET PRINTING NEEDS

A TYPOGRAPHICAL EXPERIMENT is being carried out by American Type Founders in the offering of Spartan Medium and Medium Italic. Rather than selling these in the usual two-part fonts, A.T.F. is packaging the font in three parts: caps, lower-case, and figures. If this new sales method meets with approval, as first tests seem to indicate, it will be continued with future types. The innovation allows one to buy all capitals, if desired. Another new idea experimented with on this face is filling out short lines with extra letters, rather than wood blocks. Printers who do a large amount of price work will be interested in the offer of figures which include fractions from 8- to 120-point, and decimals from 18- to 72-point. Letter faces may be had up to 120-point in the roman and as large as 72-point in italic.

MONOBLOC is the name given an interesting little device that attaches to a monotype machine and produces a tiny shoulder on each type which prevents piecing of string-bound cast letters, does not allow workups, and keeps individual letters from dropping out of the form, according to the makers, L & W Service Company. A string-bound galley sent to THE INLAND PRINTER showed that the type could be turned upside down with no probability of any letter being lost. The whole change in buildup of each slug is done by one small jig which is attached to a monotype machine without dismantling the machine or interrupting the installation in a plant. Should the machine be installed in a plant, the operators will find it unnecessary to dump out any of the type which is already cast.

New cuttings announced by Intertype Corporation include the new seven-point size of Garamond with italic and small caps, nine-point Baskerville with



Edwin Shaar, Monotype assistant art director

the Flash Bold, Series 473, designed by Edwin W. Shaar, an assistant to Sol. Hess, Monotype art director. Matrices for casting capitals, lower-case, figures, and points are available in 24-, 30-, 36-, 42-, 48-, 60- and 72-point.

MOLDED DUPLICATES from electrotypes have been perfected by Quality Engraving and Electrotype Company of Cincinnati, according to an announcement. Applications have been made for patents covering the process, which is said to be done by electrotyping. Experiments have been in progress for about a year, and have been successful to the extent that the company is ready to announce the method as practical. All plates developed under the electrotyping duplication process are said to be pre-madeready so that line up and register time may be cut 50 per cent.

TEMPO Heavy Condensed has now been announced by Ludlow Typograph Company, a welcome addition to the Tempo family of Tempo Light, Light Italic, Medium, Medium Italic, Medium

TEMPO HEAVY condensed lines

Condensed, Bold, Bold Italic, Bold Condensed, Heavy, Heavy Italic, Heavy In-line. The new face will fill a real need for a letter of modern design that is restricted in size. Ludlow matrix fonts may be had in sizes from 10- to 72-point. Shown above is a sample of the 30-point size.

A precision rubber-plate machine has been developed by the American Type Founders which now makes it possible for printers to obtain the economies and

versatility of rubber plates. It is claimed for this machine the capacity of producing plates from original mats to finished plates in twenty-four minutes. The machine itself is comparatively small, and its heater and power units are so arranged that there is a minimum of current consumption. It also is well insulated to allow comfort for the operator.

Samples sent to THE INLAND PRINTER show that the machine can produce these seven kinds of plates: (1) bakelite matrices, (2) Econo matrices, (3) unmounted rubber plates, (4) rubber plates mounted on wood, (5) rubber plates mounted on stereotype metal, (6) rubber plates mounted on multigraph brass, and (7) rubber plates mounted with sticky-back adhesive for direct mounting on the cylinder of a rotary press. To show the still further versatility of the new machine, American Type Founders sent samples also of a stereotype mat made by the same equipment.

The chief points of advantage in use of such rubber plates come mainly in the low initial cost, since the estimated cost is only about two and a half cents for each square inch. The fast production naturally allows quicker service to customers. They help in composing because of the simplified makeup of forms, and reduce the investment in stored metal and metal in use. Each of the plates takes only one-eighth of an inch storage space, which is well worth considering on standing forms.

MONOTYPE announces two new faces with a fine historical background: Bell 402 and Fournier 403. To assist readers of THE INLAND PRINTER in making acquaintance with these faces and their history, the following two paragraphs are set in the respective fonts.

MONOTYPE BELL, SERIES NO. 402, IS A FAITHFUL REPRODUCTION of a letter designed by the Englishman John Bell and first used by him in London about 1780. It is available for Monotype machine typesetting in 8, 9, 10, 11, 12 and 14 point, and for use in hand composition in 18, 24, 30 and 36 point.

MONOTYPE FOURNIER, SERIES No. 403, IS A COPY OF FOURNIER Old Face, made by the Monotype Corporation, Ltd., of London. The original was designed, engraved and cast by the famous French letter-founder, Pierre Simon Fournier (1712-1768). 8, 10 and 12 point sizes are to be had in Monotype machine typesetting and 14, 18, 24, 30 and 36 point roman and 14 and 18 point of the italic for hand composition.

THIS PARAGRAPH is set in the 7 point size of Intertype Garamond duplexed with Italic and SMALL CAPS 12345678 12345678
7 Point Garamond with Italic and Small Caps

THIS paragraph is set in the 9 point size of Intertype Baskerville duplexed with Baskerville Bold 123456 123456
9 Point Baskerville with Bold

ABCDEFG abcdefghijklmnopqrstuvwxyz 12345
ABCDEFG abcdefghijklmnopqrstuvwxyz 12345
10 Point Alternate Gothic No. 1
with Vogue Bold Condensed

ABC abcde 12
24 Point Cairo Medium

Bold, the ten-point size of Alternate Gothic Number 1 duplexed with Vogue Bold Condensed, and the twenty-four-point size of Cairo Medium. Shown here are samples of these new faces.

LANSTON MONOTYPE Machine Company has announced a new display letter—

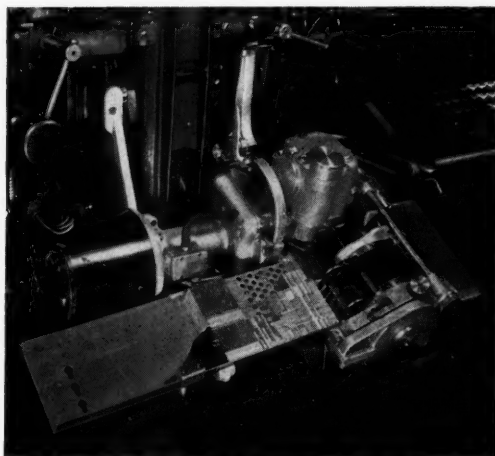
MERGENTHALER Linotype Company has announced a new series of Lining Gothics which is designated by the name of Bank Gothics. The series, designed primarily for stationery and related forms of commercial printing, is available in four sizes of six-point and five sizes of twelve-point, with two weights in each size (light and medium) duplicated on the same matrices.

THE CURLE Slug Corrector is a machine to be attached for use on standard thirty-pica intertype or linotype which automatically trims the rib side of the slug to a desired thickness which may be the same at top and bottom, "or preferably from one up to two ten-thousandths of an inch more in thickness at the bottom." The manufacturers say that the Corrector will also remove any overhang on the smooth side of the slug; will trim the right-hand end of the slug removing the taper; will saw the slug to exact measure desired by picas, by half-picas, or odd points; will stack the finished slugs evenly in galley, and so will eliminate side knives and knife wiper troubles. No cutting, drilling, or other alteration of the linotype or intertype machine is necessary to attach the Curle Corrector. Installation requires but one hour's time. The Corrector thus attached to the typesetting machine receives the slug as it comes from the ejector, the slug itself tripping the Corrector, after which the automatic operations are performed and the slug delivered to the galley in the desired form and size. Since the time necessary for the complete cycle of operations of the Corrector is less than that required for the cycle of the standard linecasting machine, the Corrector is always in position to receive the next slug as it comes from the ejector.

A NEW die-cutting machine, with a rated capacity for cutting 300,000 labels an hour, has been announced by The Printing Machinery Company. The standard model will cut labels from 1 inch to 6¼ inches square, making ten strokes a minute, and cutting 500 labels each stroke. It is semi-automatic in operation, "making it possible for two operators to die-cut more labels in an hour than a single operator was previously able to turn out in an eight-hour day." The machine may also be used for "making the final trim on booklets and cards which must be round-cornered." The average hollow die can be locked into registered position in the machine in about ten minutes.

A NEW GOLD INK, "One Impression New Era Process Gold," shows samples that are outstanding in glitter, for a single impression.

Concerning the run on super-finish paper, gummed one side, the manufacturer states: "This sample was printed on a job cylinder press with friction drive rollers. Fifteen thousand copies were run without a washup of either form or inking system; their condition was the same after the run as the first fifty copies. Note that the stock is not coated but super-finish. The press was



Curle Slug Corrector saws linotype slugs to proper measure

run about 2,500 speed but was stopped every lift of four hundred to be sure the gummed side did not stick. Even at this, the average for fifteen thousand was two thousand an hour. These sheets were taken from the middle of a lift. They show no offset and the gummed side is not marred. A spray gun was used.

"Regarding runs on coated from almost solid reverse plate: We ran both nearly solid forms on two job cylinder presses at the same time. Although it had been raining for three days, the results are excellent. The press was as clean after four hours' running as after the first five minutes. The pressman who was in charge says: 'When running New Era Process Gold, set the rollers light. About one-eighth of an inch works satisfactorily. Have good even make-ready with light impression. Run press about 1,500 to 2,000 an hour. This ink will not dry while running. Rollers, form, and ink-plate will stay clean. Set fountain according to needs of job. Be sure to get enough ink. Do not be afraid to open fountain. A spray gun was used with the nozzle open wide. Use no heat.'"

The manufacturer, Henry J. Taupp, is employed by Judd & Detweiler, Incorporated, printers of *National Geographic Magazine*, in whose up-to-date plant the samples printed with the new gold ink were produced.

ANNOUNCEMENT has been made to the effect that a new high-speed web offset press has been developed by the Webendorfer Division of American Type Founders, with a rated speed of 25,000 to 30,000 sheets an hour. John B. Webendorfer, vice-president, said the type of press, because of its speed and flexibility, will be a regular item of the firm.

I. T. U. May Join A. F. of L.

A movement is on foot, started at the International Typographical Union convention on August 17 to 23, to re-affiliate that organization with the American Federation of Labor. The first step in that direction was taken by Matthew Woll, vice-president of the federation, who stated that some constitutional changes were being contemplated which would settle the differences between that body and the union.

The compositors have stood by the union's right to "exercise complete and unrestricted authority to define its own jurisdiction; enact, enforce, and amend as provided in its own constitution and by-laws all laws for the government of I.T.U., its subordinate unions, and its officers and members throughout the entire jurisdiction."

The federation, according to Mr. Woll, is expecting to amend its constitution to abolish authority to levy assessments in any amount by a majority of the convention, also to abolish its executive prerogative of suspension of unions. The latter authority is contemplated being returned to conventions. These are the two bones of contention which caused the International Typographical Union to withdraw from the federation.

Matthew Woll is also first vice-president of the International Photo-Engravers Union, an A. F. of L. affiliate.

Add Three Items to Line

The Fuchs & Lang Division of General Printing Ink Corporation has taken over the agency for selling three products whose trade names are, "U-Neek," a plate coating solution; "Lestoil," a dampening roller cleaner, and "Tough Stuff Graining Machine Linings," an acid- and abrasive-proof rubber lining.

D.M.A.A. Meets October 2

Announcements of features planned for the 23rd annual convention of the Direct Mail Advertising Association indicate an interesting program. One innovation will be free exhibit space for anyone who wishes to show samples of his workmanship. This has been arranged through the management of convention headquarters, Chalfonte-Haddon Hall Hotel of Atlantic City.

Among the keynote speakers will be L. Rohe Walter, president of D.M.A.A.; Eugene S. Robb, legal counsel of Hearst Enterprises; Harry Spillman, of the National Association of Manufacturers; G. Lynn Sumner, president of the Advertising Club of New York City; David F. Beard, of McGraw-Hill Publishing Company; Clyde Bedell, of the Northwestern University School of Commerce; E. P. H. James, of the National Broadcasting Company, and A. P. Alexander, of the Coca-Cola Company. Subjects cover a wide range from legal aspects, the keying of copy to today's conditions, to testing of copy. Departmental discussions will be held on industrial advertising, house-organs, better letters, and direct selling.

The opening session is scheduled for 2:30 Thursday, October 3, and the closing one is set for Saturday, October 5.



MORRILL
Presents

A WINNER IN SIL-VOR-PLATE

Judging from reports of our customers, who should know, SIL-VOR-PLATE, our newest development in metallics, is sweeping the field. On the basis of pressroom performance and customer reaction, SIL-VOR-PLATE can aptly be termed a prize winner.

Whether on black kraft or Monsanto Vue Pak, whether it be a label stock or a Flint coated sheet—SIL-VOR-PLATE is producing remarkable results.

No muss, no fuss, no mixing. From can to fountain, and you're ready to go.

Whether printing solids or 120 line screen halftones, the impressions are clear, sharp and free from fill-up.

Ask our salesmen to show you our new specimen book on SIL-VOR-PLATE. It is the answer and proof to a thousand problems.

MODERNIZE WITH MORRILL

GEO. H. MORRILL CO.

Division - General Printing Ink Corporation

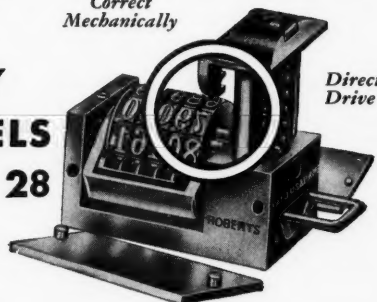
100 SIXTH AVENUE, NEW YORK, N. Y.

Boston · Philadelphia · Chicago · Detroit · St. Louis · Fort Worth · Minneapolis · San Francisco · Los Angeles · Seattle

Why Pay MORE?

*Correct
Mechanically*

**TRY
MODELS
27 & 28**



NOW 40% DISCOUNT
Until Further Notice

MODEL 27 5 wheels, \$12. 40% off is \$4.80 or **\$7.20 net**

MODEL 28 6 wheels, \$14. 40% off is \$5.60 or **\$8.40 net**

Quantity Discounts Quoted Upon Request

We will allow 10% trade-in
for one old machine against each new machine purchased.

YOUR CHOICE OF—Forward or Backward, Roman or Gothic,
Solid or Removable No. Slide

THE
ROBERTS NUMBERING MACHINE CO.
694-710 JAMAICA AVE. BROOKLYN, NEW YORK



NOW!

is the time to seriously
consider enrolling in
the fall classes which begin

September 23rd

Fall classes include Hand Composition, Monotype, Ludlow, Lockup and Lineup, Letterpress and Offset Presswork, Camera and Platemaking, Advertising Layout, Estimating, and others. Write to H. E. Sanger, Director, Room 709, for further details.

**CHICAGO SCHOOL
OF PRINTING & LITHOGRAPHY**
610 S. FEDERAL :: Wabash 3107

HOUSE ORGANS

For a few printers who can afford \$15 to \$50 a month for our service, we have a proposition under which they can publish their own house-organ monthly, edited by William Feather. Write

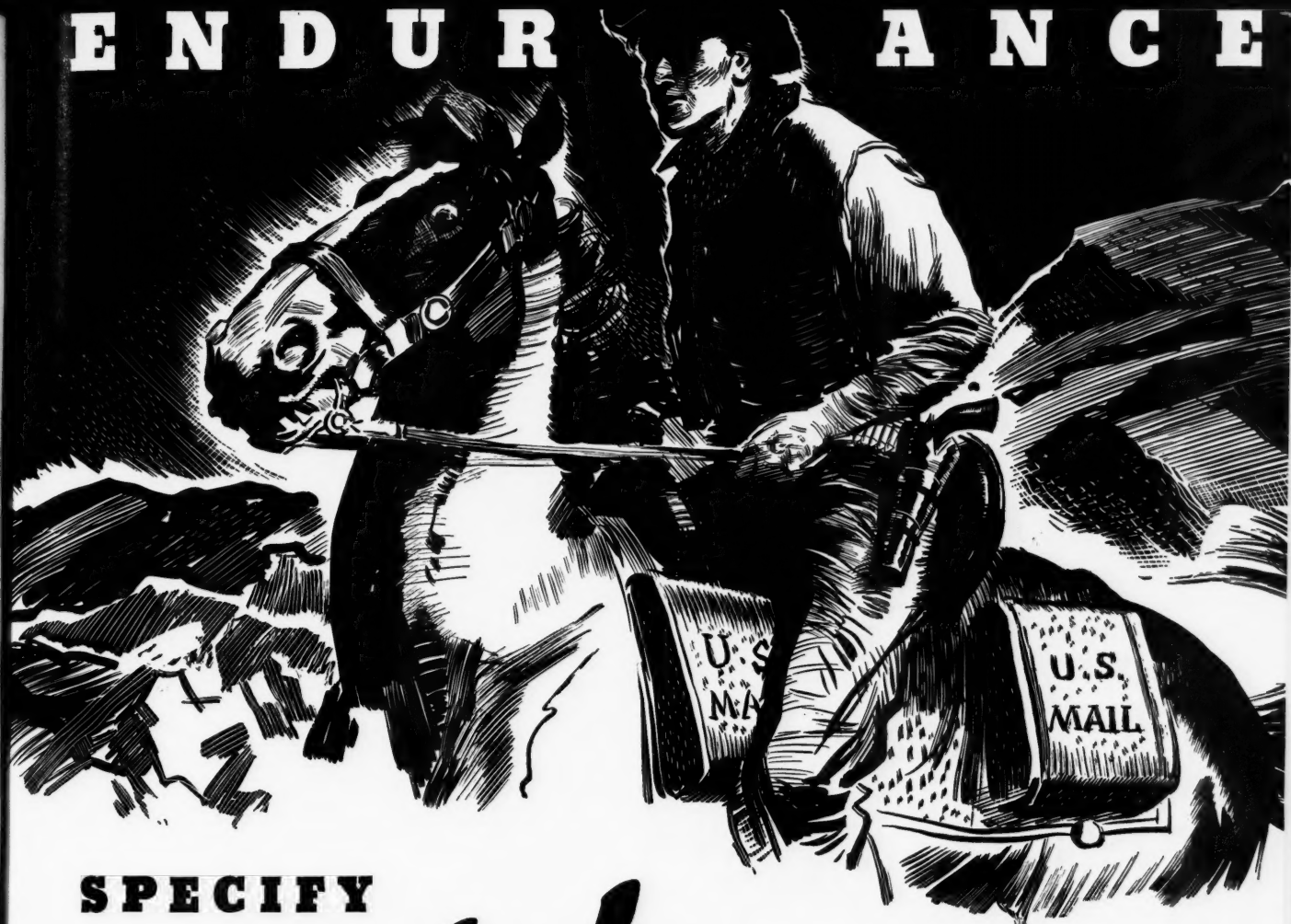
WILLIAM FEATHER 812 Huron Road Cleveland, Ohio



FREE Circular on the ROUSE
VERTICAL MITERER
tells how to cut 1000 miters an hour direct
from strip material. Write for your copy today.

H. B. ROUSE & CO.
2218 NORTH WAYNE AVE., CHICAGO, ILL.

ENDURANCE



SPECIFY

Wytek
TUB SIZED
Offset



WYTEK OFFSET FAMOUS FOR STRENGTH **FAMOUS FOR STRENGTH**

Use Wytek Offset where endurance counts—for maps, hangers, self-mailers and die-cut pieces. Superior in strength and rigidity Wytek Offset delivers finer performance on the press and uniformly excellent results. The cost too, is where you want it—low.

WYTEK SALES COMPANY

MAIN OFFICE • DAYTON, OHIO

Sales agent for all Wytek printing papers, including: WYTEK BOND, WYTEK LEDGER, WYTEK OFFSET, WYTEK COVER

PREPAREDNESS!

Just as necessary
in the PRESSROOM
as elsewhere

WINTER
Is Coming
Order your
winter rollers
from CHICAGO

*"The Longer
You Use 'Em
The Better
You'll Like 'Em"*

CHICAGO ROLLER CO.
554-570 W. HARRISON ST.
CHICAGO, ILL.

ADD-A-COLOR RUBBER PRINTING BLOCKS

Engrave your own plates from
ADD-A-COLOR
Rubber Blocks

Easy to use . . . Low in cost

PRICES

18" x 24"	\$ 6.00
24" x 36"	10.00
30" x 36"	12.60
36" x 60"	25.20

SPECIAL PRICES on lots of 100 feet or more.
Complete set of tools and instructions \$2.50. All prices
f. o. b. Chicago. A small additional charge will be
made for cutting material to special sizes.

PROCESS RUBBER PLATE CO.
522 South Clinton St. Chicago, Ill.

Embossography

Is Raised Print-
ing at its best.

Hard, Flexible and Permanent. As simple to operate as
Regular Printing. **Compounds, Inks, Hand and Automatic**
Machinery. Send for descriptive matter, Price List, etc.

The Embossograph Process Co. Inc., 251 William St., New York



A wealth of information.
An illustrated price list
of Vandercook and Hack-
er proving and premake-
ready equipment. Every
printer should have one.

★ **VANDERCOOK & SONS**
900 N. KILPATRICK AVE., CHICAGO

"A Practical Touch System,"—Harding

Recommended by a Veteran

JOHN S. THOMPSON . . . the
inventor of the Thompson type-
caster and publisher of 3 books
on typesetting machines, says:



\$2.25 FOR
THE
FULL COURSE

"It is the most painstaking
and complete manual on the op-
eration of the Linotype keyboard
that I have seen, and in my
opinion it should be the text book
used in every school where key-
board slug machine work is
taught."

THE INLAND PRINTER BOOK DEPT.

SIX WORDS...



• They'll mean EXTRA PROFITS for You!

Profits that are waiting at your door, because you've already done most of the selling work!

Think for a minute of the printing jobs that come into your shop. A lot of them need envelopes—probably most of them. *Somebody's going to supply and print those envelopes. Somebody's going to make a profit on them. That "somebody" ought to be you!*

Set up this: "Let me supply the envelopes, too!"

And, paste this check list on top of your estimating book!

Always! . . .

1. Ask for the envelope business.
2. Suggest envelopes when you're running a job that has to be mailed.
3. Suggest ways in which envelopes can do a selling job and build good will.
4. Lift your bid out of competition, by suggesting supervision service—inserting, stamping, addressing.
5. Use U. S. E. service—which virtually gives you a stock of hundreds of envelope sizes—plus all the selling helps that U. S. E. furnishes—free!—through your paper merchant.

Send this coupon right away for a copy of the U. S. E. Corner Card Designer, which will help you get an *extra profit* with envelopes.

U.S.E. Envelopes are guaranteed—the evidence appears in every box—use this fact in selling—it pays!



U. S. ENVELOPE CO., Dept. J-11
21 Cypress St., Springfield, Mass.

Please send me a free copy of the U. S. E. Corner Card Designer

Firm Name _____

Address _____

Attention of _____

My Paper Merchant or Envelope Supplier is _____

(This offer is limited to the United States)

United States Envelope Company
General Offices  *Springfield, Mass.*

12 MANUFACTURING DIVISIONS . . . 5 SALES-SERVICE OFFICES



**Pays for Itself
in ONE HOUR
of Lock-Up
Time...**



**CHALLENGE
HI-SPEED
QUOIN...**



● Based on standard lock-up costs, the Challenge Hi-Speed Quoin can repay its purchase price in one hour's time.

These amazing quoins save 70% to 80% on lock-up, facilitate make-up, and help to insure accurate register. Two of them will do the work of 5 to 8 ordinary quoins.

Each Challenge Hi-Speed Quoin is operated by one turn of the key, is self-locking—can't slip. The quoin locks true its entire length, parallel with the form. No reglets are required. Expansion is direct and powerful, preventing work-ups.

Challenge Hi-Speed Quoins are handled as one piece—self-contained—can't fall apart. They're made of the finest steel, cadmium plated—precision built for years of daily service. Exact register position is shown by an indicator on each quoin, assuring accuracy when form is unlocked and relocked.

Recommended for foundry or press form—especially where space is limited. Made in six lengths for all ordinary requirements. Special lengths to order. Write for full data and prices at once!

368



The Challenge Machinery Co.
GRAND HAVEN, MICHIGAN
CHICAGO, 17 E. Hubbard St. 200 Hudson St., NEW YORK

It's... CAMPAIGN TIME!

**Campaigns to secure fall business are
NOW in order.** Be sure to include Goes
Timely Specials in your Plan.

☆ **GOES PRESIDENTIAL BLOTTER...** in patriotic red, white and blue colors, shows likenesses of all of our Presidents. Also dates of birth and death, order of succession, terms of office and nominees of both parties.

☆ **GOES ELECTION BOOKLET...** this "treasure chest" of interesting and authentic election information contains twenty pages of facts and figures, including five pages of charts and maps in full color.

☆ **GOES ELECTION BLOTTER...** a hit in 1932... a winner in 1936... is leading the field in 1940. Shows the electoral vote by states since 1880 and the allotment of electoral votes for 1940.

☆ **WILLKIE MATTED PORTRAIT...** a "life-like reproduction in FULL COLOR mounted in a handsome, buff colored photo mat, size 11¼ x 14¼". Also available as a Sheet Picture in sizes 6x8, 8x10, 9x12, 12x16 and 16x20.

Send 25c in stamps or coin for your Willkie Matted Portrait today.

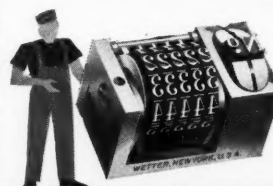
☆ **GOES 1940 FOOTBALL BOOKLET...** contains schedules for 182 Colleges and Universities and 10 Pro teams. Also shows school colors, nicknames, 1939 records and other information.

The ABOVE SPECIALTIES are all Timely NOW!
Write for samples and full information... today.

☆ **GOES HOLIDAY LINE...** Plan now to make this Christmas Season the BIGGEST ONE EVER!! Send today for Goes Holiday Kit which includes samples and selling helps.

GOES LITHOGRAPHING COMPANY
35 W. 61st St., Chicago • 53K Park Place, New York

FOR SPEEDY, ACCURATE NUMBERING



The Wetter High Speed Lock Wheel Model is a profit saver on high speed flat-bed presses. Wheels cannot overthrow. Takes no extra space in the form. One of many Wetter models. Number Better with a Wetter. Catalog?

Wetter NUMBERING MACHINE CO.

3186 ATLANTIC AVENUE, BROOKLYN, N. Y.

Sold by all dealers and branches
AMERICAN TYPE FOUNDERS

ROTARY PRESSES

for Lithographers, Printers, and Newspaper Publishers. Also Presses for Folding Box Manufacturers.

Tell Us Your Requirements
WALTER SCOTT & CO., Plainfield, N. J.



NGDAHL BINDERY

Edition Book Binders

"Books Bound by Us Are Bound to Satisfy"

1056 WEST VAN BUREN STREET
CHICAGO, ILLINOIS Telephone Monroe 6062

Keeping in Touch

PREPARED BY INTERNATIONAL PRINTING INK DIVISION OF INTERCHEMICAL CORPORATION, DEPT. I. P. S. • SEPTEMBER, 1940



A MACHINE SHOP WITH ONLY ONE CUSTOMER

This machine shop has only one customer — The Research Laboratories of Interchemical Corporation, parent company for IPI. Much of the work being undertaken in the Laboratories is of an individualized — sometimes of a unique — nature. Laboratory physicists and chemists, in many cases, must have equipment of unusual design to carry out these special studies. When this intricate equipment is not on the market, there is only one way to get it—make it.

That is the work of the Laboratory Machine Shop, shown in this picture. In this Machine Shop complex apparatus is manufactured that is not duplicated any-

where in the world. Small instruments and machine parts that are difficult to obtain elsewhere are also made here.

The Machine Shop is just one of the contributing units to the Interchemical fundamental research program—a program which is working continually to discover new principles and to develop new methods that will improve the science of printing.

Color Oddities

- Flies don't like to alight on pale blue surfaces. Light green is their favorite color for a landing field.
- A patent has been granted for cigarettes which give off a colored smoke.
- Rice colored to match the bridesmaids' dresses is reported to be used to shower the bride and groom in California weddings.



- Only 1.8 per cent of women are blonde, says the Wall Paper Institute. Not counting the synthetic variety, we assume.

Blackout Ink? It's Used to Cover Up Wrong Words

One of our customers in Buffalo printed 300,000 postcards, and then found that the word "postcard" on the address side would have to be removed since the cards were too large to meet postal regulations. After experimenting with a good many ideas about getting rid of this troublesome word, they gave us a call. We gave them a special "blackout ink," and it did the trick. There isn't the faintest trace of "postcard" left, and the customer is very much pleased to have rescued from the scrap heap 300,000 mailing pieces.

Advertisement

LOOK BEFORE YOU BITE IS LATEST COLOR HINT

How did your orange juice look this morning? We hope it was just the right color, as prescribed by the Department of Agriculture. For the Department has now set up standards of color to which orange juice, grapefruit juice, prunes, tomatoes, peas—yes, even toasted crackers—should conform.

It's no longer enough to classify fruits and vegetables according to taste, size, and so on. They must be within certain tolerances of color, too. The magazine FOOD INDUSTRIES has been printing little folders which show the color blocks to which lima beans, pink grapefruit juices, and the others should be matched.

It must be quite a job going through a shipment of lima beans to see if they all match the right shade of green. Fortunately, that isn't up to us. All we had to do was match the inks for the official FOOD INDUSTRIES folders. So if you need any pea green, orange orange, tomato red, or cracker brown, let us know. We have all the formulations on file.

For Your Private Gallery

A sales representative of ours was disappointed to notice that one of his printer friends didn't have his new IPI Color Guide hanging anywhere in his office. Finally, he asked the man if he didn't like the Guide. "Sure I like it," he replied. "In fact, I like it so well that I have it hanging in my home."



No Can Openers Required

So far, no one has packed printing inks in cellophane; in fact, most inks have come in cans that are hard to open and harder to close up again. But there are exceptions. One bright exception is the Everyday line. These inks are packaged in neat, colored cans that are a cinch to open. They can be sealed up tightly, after use, so that losses from skinning and evaporation are minimized. More than 250,000 pounds of Everyday inks have been sold in these handy cans.

Satisfaction




Assured

ALBEMARLE VERIGOOD BLOTting
 ALBEMARLE HALFTONE BLOTting
 ALBEMARLE RELIANCE BLOTting
 ALBEMARLE WORLD BLOTting
 ALBEMARLE VIENNA MOIRE BLOTting
 ALBEMARLE CAVALIER BLOTting

ALBEMARLE ENAMELED BLOTting
 ALBEMARLE ENAMELED-OFFSET BLOTting
 ALBEMARLE HIGH-GLOSS BLOTting
 ALBEMARLE DUPLEX OFFSET BLOTting

Albemarle
PAPER MANUFACTURING COMPANY
 RICHMOND, VIRGINIA, U. S. A.
 MAKERS OF HIGH GRADE BLOTting FOR OVER 50 YEARS

F



... stands for Future
 The years yet to come
 When KIMBLES keep running
 And others are done.

Motors by KIMBLE
 Distributed by AMERICAN TYPE FOUNDERS
 Branches and Sales Agents in 25 Cities

PAPER DRILL
 for Shops • for Offices

"SPINNIT"
 hand power
 PAPER DRILL
 \$34.50



Drills full inch of paper at a time
 BALL BEARING THRUST
 CHIP DISPOSAL CHUTE
 12" x 18" TABLE
 STRONG PAPER CLAMP
 Adjustable stop and side gauges

Including one buffer drill bit 1/2" to 1/4"
 Extra Drills \$2 each

LASSCO PRODUCTS INC. 415 HAGUE STREET
 ROCHESTER, NEW YORK

Motor drive for above
 1/4 hp 110 v 60 cyc AC. \$23 extra

MECHANISM OF THE
LINOTYPE
 By
 John S. Thompson



\$2.50
 POST PAID

Approved and used by the Linotype Company.

Twelfth revision. A complete and practical treatise on Linotype care and operation.

The Inland Printer, Chicago



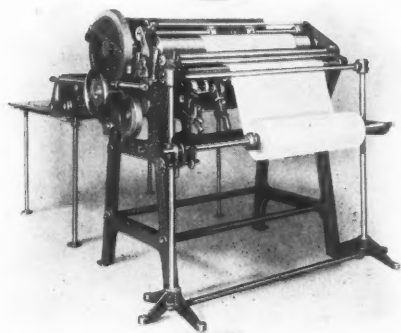
162 Pages of Easy Text

The ART of BLOCK CUTTING
 By HANKAMMER & LAMPE

Learn to cut your own simple cuts from linoleum blocks. Complete instructions; prints.

\$1.50
 post paid

The INLAND PRINTER CO.

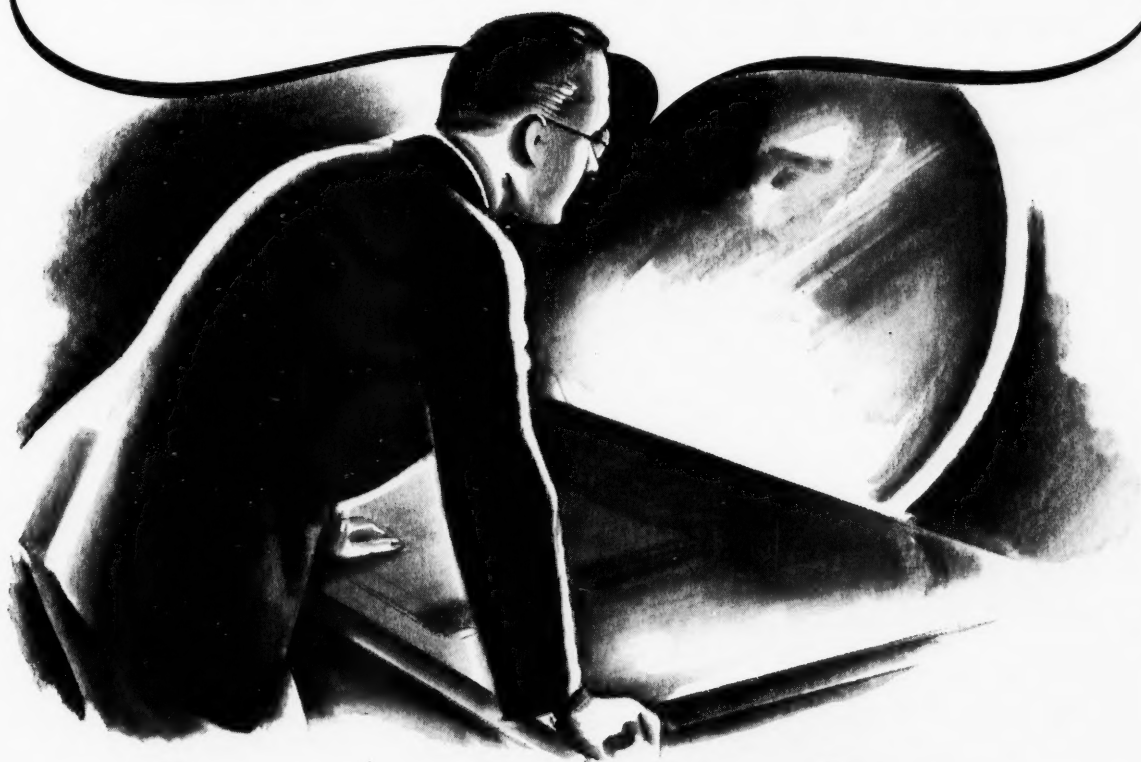


—AND NOW THE ELECTRIC EYE!!

Are you equipped to handle your "spot sheeting" with the least "headache" and the lowest possible costs? **BECK SHEETERS** with electric eye equipment are here to release you from the costly penalties of human inefficiency. They are solving the problems of many of the large printers and converters all over the country, and are affording higher productions, and closer sheeting accuracies than has been possible up to this time.

CHARLES BECK MACHINE CO.
 412 N. 13th St. Philadelphia, Pa.

"MAYBE I'D BETTER TAKE A LOOK AT MYSELF"



THAT man bending over a desk at night is very apt to be an advertising manager . . . and if the current job happens to be a folder, catalog, booklet or broadside, then paper concerns him . . . because PAPER IS THE BASE OF HIS JOB. Upon paper depends smooth running press efficiency, good reproduction of half tones, appearance of the job — AND economy. For a well printed economical job — CHAMPLAIN ENGLISH FINISH.

INTERNATIONAL PAPER COMPANY
220 EAST 42ND STREET, NEW YORK, N. Y.
Branch Offices: BOSTON • CHICAGO • CLEVELAND



SEND TODAY

For your copy of this new demonstration broadside: "PORTRAIT OF AN ADVERTISING MANAGER"

CHAMPLAIN
English finish

An **INTERNATIONAL PAPER** *Value*



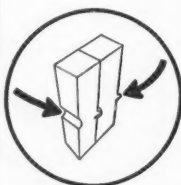
Made by the Makers of: ADIRONDACK BOND AND LEDGER • INTERNATIONAL MIMESCRIP • INTERNATIONAL DUPLICATOR • BEESWING MANIFOLD • TICONDEROGA BOOK • TICONDEROGA TEXT • INTERNATIONAL TI-OPAQUE
CHAMPLAIN BOOK • SARATOGA BOOK • SARATOGA COVER • LEXINGTON OFFSET

Please Mention THE INLAND PRINTER When Writing to Advertisers

Specify and Use MONOBLOC ★ FOR MONOTYPES ★ POSITIVELY Stops Workups

TESTED, Patented method, developed by long-experienced craftsmen — casts spacing slugs, rules, and all Monotype on a body with a SPUR which dovetails with the grooved material so it interlocks. MONOBLOC COSTS NO MORE than regular monotype.

LET US DEMONSTRATE!



◀ The SPUR

Interlocks in

◀ the Groove

L & W SERVICE CO.

140 Orange Street
Providence • R. I.

YOUR PROFITS WILL BE GREATER with RUBBER PLATES Made on LAKE ERIE ACRAPLATES



One of Six
Standard
Models
24 Styles

... as only absolutely accurate rubber plates will give you all these money-saving advantages. . . .

Low plate cost . . . rapid plate production . . . less make-ready . . . longer ink mileage . . . faster press speeds . . . less wear and tear on presses . . . and many other features that mean real economy and profits for you.

WHEN YOU GO TO RUBBER PLATES — GO THE TROUBLE - FREE WAY — WITH AN ACRAPLATE!

6 standard models . . . a size and model to meet your plate requirements . . . and all built and guaranteed by an internationally known hydraulic press builder.

Write for Bulletin 238 for further information on the manufacture and use of rubber printing plates.

Designed, manufactured and sold by

**LAKE ERIE
ENGINEERING CORP.**

504 Woodward Ave., Buffalo, N. Y.

BARGAIN NEW AND USED Printer's Machines

One of the most modern rebuilding plants in the United States.

- Offset Presses . . .
- Miehle Single-Color and Two-Color Presses . . .
- Hoe Newspaper Press, like new, prints 2 to 16 pages plus platemaking equipment.
- Hoe Newspaper Press, prints 2 sections of 16 pages each.
- Stokes & Smith Rotary Presses: Sheets 14½ by 17½. Speed 7,500 per hour; plus plate making equipment.
- Thomson Colts and Laureate Presses, 14 by 22.
- All sizes of cutting and creasing presses.
- Automatic Feeders, Stitchers, Cutters, and all Composing Room Equipment.

J. GERRITSON COMPANY

New & Used Equipment
Manufacturing Agent
Industrial Engineer

Kankakee, Ill.

Study FRANK H. YOUNG'S ADVERTISING LAYOUT COURSE At Home

Make your spare time count. Increase your efficiency in order to increase your earning power. Mr. Young, internationally recognized authority, has prepared a complete, practical course based on methods successful for years at his American Academy of Art. Now his teaching is brought to your home. Will help professionals and beginners in art, advertising, printing, etc. Endorsed by graduates, advertising executives. Learn and apply layout principles—receive individual criticism and revisions by mail. Easy payments. Write to Dept. D-940 for free details.



AMERICAN ACADEMY OF ART

Frank H. Young, Director
25 E. Jackson Boulevard Chicago, Ill.

PRINTING ESTIMATING

Learn HOW by mail in 25 Lessons



Printing Estimating Course includes individualized coaching, three bound books, actual production records on composition, lock-up, make-ready, ink, running, and bindery operations. Benefits you get may lead to better job. Write today for complete details and easy method of paying as you go.

**JACK TARRANT SCHOOL
OF ESTIMATING**

Dept. 5, 105 W. Monroe St., CHICAGO

GROVE'S Gauge Pins and Grippers for PLATEN PRESSES "No-Slip" Gauge Pin



Clasps vise-like to the tympan, making slipping impossible—is quickly attached and no cutting nor mutilation of tympan sheet, \$1.00 per dozen.

Lowest Price, Strongest, Most Durable Pins and Grippers on the Market
Order from Your Dealer or Direct

JACOB R. GROVE CO.

4024 Brandywine St., N. W., Washington, D. C.

WRITE NOW

for your FREE copy of the
NEW Sales-Promoting

**MID-STATES
LABEL DESIGN
SEE-LEC-TOR**

12 "Eye-catching" Pages of Labels.
24 Stimulating Label designs.
364 possible combinations.
No obligation.

MID-STATES GUMMED PAPER CO.
2515 South Damen Ave. Chicago

NEW ROSBACK PONY GANG STITCHER



**CUTS
STITCHING COSTS**

in half!

If you are operating two or more ordinary single-head saddle stitchers on one- or two-up, 2, 3, or 4 staple forms, users report this new Pony Gang Stitcher will cut your stitching costs in half, and

Because it is so easy to set to a job you can afford to use it on runs even as short as 500 or less.

Best of all is the price low

enough to make this New Pony Stitcher the most profitable investment in your plant . . . with corresponding low initial payment and small monthly payments that actually write-off the entire purchase price quickly out of labor-savings alone.

See your nearest Rosback dealer, or ask us to send you complete details and price.

F. P. ROSBACK COMPANY

Largest Perforator Factory in the World

BENTON HARBOR, MICHIGAN

Please Mention THE INLAND PRINTER When Writing to Advertisers

COMPOSITION

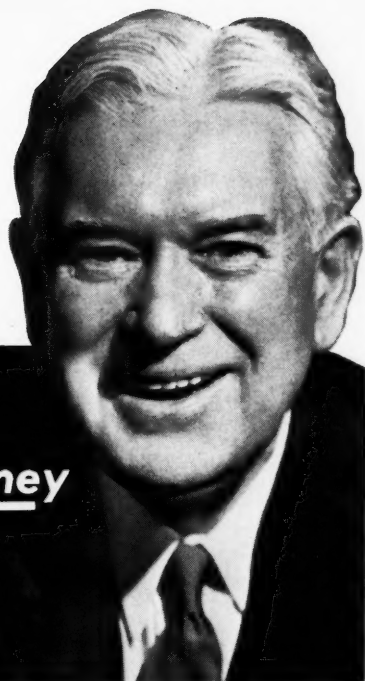
an important phase in our complete service

Does your ad have "flexibility"? Why sure it has! Give it a new type face to match its tempo... tie in the display lines... balance the whole... and watch the change. Presto! Your ad is radiating all the warmth of a sales-appealing personality. SUPERIOR knows how to make composition "talk". And that isn't all. SUPERIOR is able to coordinate all steps in production through its efficient 5-Phase Service—artwork, photography, photo-retouching, engraving and composition—all done under one roof... each carried out with full understanding of the needs of the others. Let's talk over the details of your next job. On-time deliveries are assured with SUPERIOR'S day and night service. Phone us or write.

SUPERIOR ENGRAVING COMPANY
215 W. Superior St., Chicago, Ill.
Telephone Superior 7070



You get full capacity out of your fastest presses and make more money ... with the Christensen Continuous Stream Feeder



You enjoy closer register and
better-looking jobs consistently
—at high speeds » » »

To help you *step up* your volume
and *lower* your costs, by cutting
“down time,” Christensen applies
the stream feature of feeding sheets
in underlapped relation to the Con-
tinuous loading type of feeder.

This advanced machine provides
advantages such as quick adjust-
ment for long runs or short jobs ...
reduced sheet travel per impression
... improved register ... simplified
conveyor. Creates ideal separating

conditions, handling back-up as eas-
ily as blank stock.

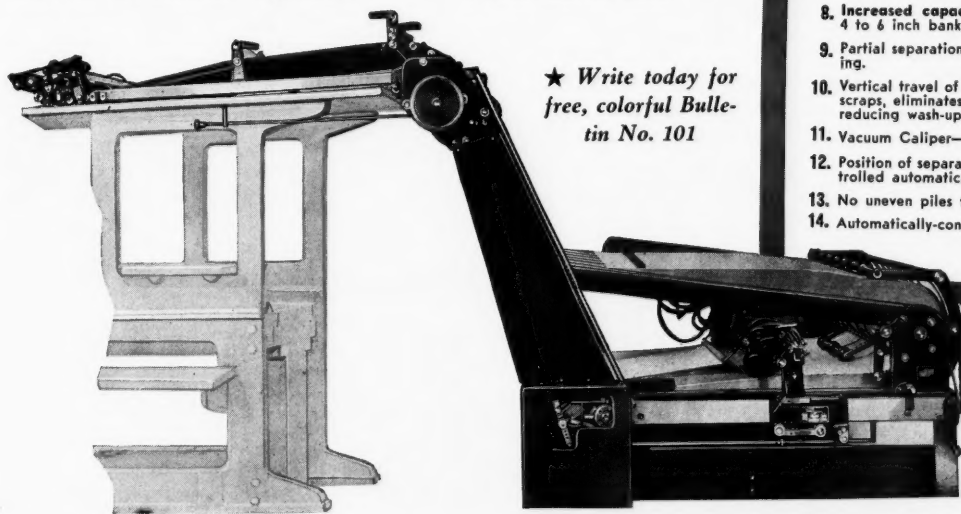
Designed for use with any type
of sheet-fed equipment—flat beds,
rotary or offset presses, varnishers,
or folders.

Install a Christensen Continuous
Stream Feeder—just as many prom-
inent plants have—for assurance of
better-looking jobs that enhance
your reputation ... help you make
more money.

The Christensen Machine Co.
100 Fourth Street Racine, Wisconsin

Branch Offices and Distributors
in United States and Canada

★ Write today for
free, colorful Bulle-
tin No. 101



14 Outstanding Features that set new standards of sheet feeding

1. **Loads from floor**—Eliminates accident hazards, stairs, platforms, railings.
2. **Continuous loading**—No stops to truck in loads. More finished sheets at any given speed.
3. **Stream conveyor**—Feeds sheets in underlapped relation at 1/7 normal conveyor speed.
4. **Improved register**—Sheets arrive in register position in slow motion. No slow-downs necessary.
5. Improved gripper type side guide.
6. Suction separators. No gutters or margins necessary.
7. Pre-registers sheets before presenting to conveyor.
8. **Increased capacity**—Handles from a 4 to 6 inch bank of stock.
9. Partial separation obtained while loading.
10. Vertical travel of sheet drops out loose scraps, eliminates most paper dust ... reducing wash-ups and smashes.
11. Vacuum Caliper—no settings required.
12. Position of separators to top sheet controlled automatically.
13. No uneven piles to contend with.
14. Automatically-controlled bank feed.



Just ask yourself
THESE
"BASIC" QUESTIONS

- 1 → Is the metal base I'm considering made of either malleable iron or semi-steel?
- 2 → Can it be equipped with sheet register gauges for pre-registering process and multi-color printing plates?
- 3 → Can it be equipped with sheet register marks to check the register of process and multi-color printing?
- 4 → Can it be equipped with identification markers to identify the work of individual pressmen or press crews or to serve as a guide-edge or gripper-edge marker on sheets of color printing?

and you're bound to buy

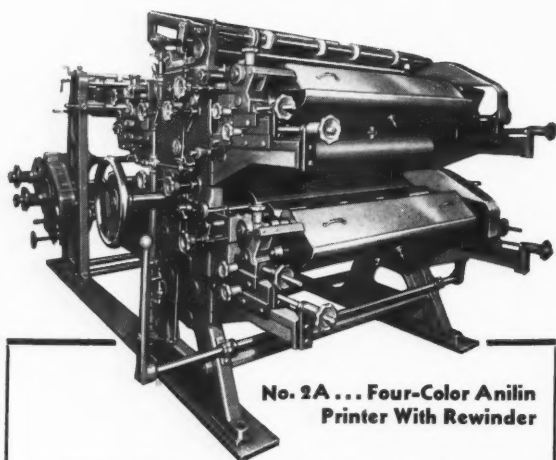
"WARNOCK" 4 by 4 METAL BLOCKS "STERLING" TOGGLE BASES

"Complete METAL MOUNTING BASES"

THE PRINTING MACHINERY CO.

436 COMMERCIAL SQUARE • CINCINNATI, OHIO

Write for bulletins describing in detail these plate-mounting systems.



No. 2A... Four-Color Anilin
Printer With Rewinder

ANILIN ROTOGRAVURE

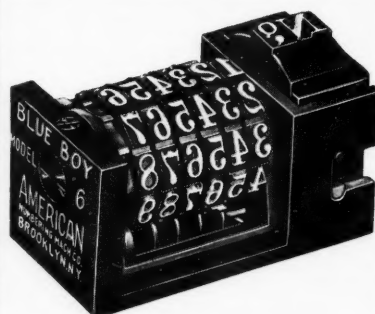
Presses every production printer should investigate

We manufacture anilin presses for all types of printing, either in combine or single units—also a complete line of rewinders, slitters, and embossers to be used in combination. • Send for sample work and general information, specifying all products you are interested in producing.

HUDSON-SHARP

MACHINE CO • GREEN BAY • WIS

A NEW ARRIVAL AT A NEW PRICE



ALL-STEEL

"Blued Like A Gun"

5 WHEEL BLUE BOY
MODEL 5

7.90

6 WHEEL BLUE BOY
MODEL 6

8.90

AT ALL BRANCHES AMERICAN TYPE FOUNDERS

AMERICAN NUMBERING MACHINE CO.

ATLANTIC AND SHEPHERD AVES. BROOKLYN, N. Y.
BRANCH—105 WEST MADISON STREET, CHICAGO, ILL.

Business Cards

are profitable if done on Wiggins Book Form stock.
Ask any of these paper merchants—or us—for samples and prices:

- New York City
Richard C. Loesch Co.
- Pittsburgh
Chatfield & Woods Co.
- Cincinnati
The Chatfield Paper Co.
- Detroit
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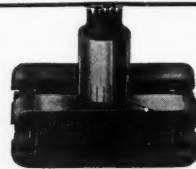
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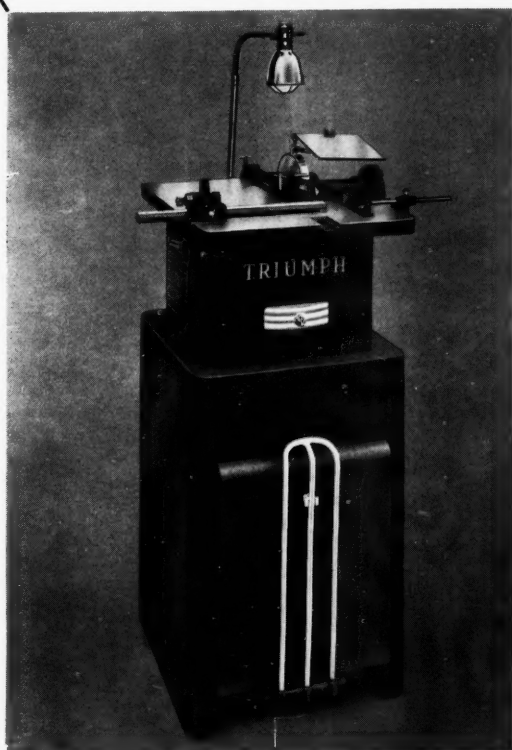
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THE INLAND PRINTER

J. L. Frazier, Manager

PUBLISHED MONTHLY BY THE INLAND PRINTER COMPANY
309 W. JACKSON BOULEVARD, CHICAGO, ILL., U. S. A.

Volume 105 • September, 1940 • Number 6

THE INLAND PRINTER is published on the first of every month. It furnishes the most reliable and significant information on matters concerning the printing and allied industries. Contributions are solicited but should be concisely stated and presented in typewritten manuscript.

SUBSCRIPTION RATES


Two years, \$7.00; one year, \$4.00; payable always in advance. Sample copies, \$0.40; \$0.45 in Canada and Newfoundland; none free. Make all remittances payable to The Inland Printer Company.

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BUSINESS OPPORTUNITIES

FOR SALE—Small, modern, busy plant with excellent clientele in progressive city near San Francisco. Purely personal reason for selling. This is an opportunity to acquire a growing business in the most ideal section of California. Full information on request. S 382.

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PEOPLE FROM ALASKA, California, Washington, Florida, Seattle, Honolulu, and all America attend Bennett's School to learn his method of operating; his record is 12,130 ems for eight hours; established 1912; both practical and home instruction. Free catalog. **BENNETT'S SCHOOL**, Maumee, Ohio.

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FOR SALE

Good used equipment—single keyboard model 14, \$2,100; model 8, serial 44,000, \$1,800; Wells cross rule machine, \$150; Model B Cost Cutter saw, demonstrator, \$250; 30-in. Peerless paper cutter, \$100; new 110 v. Cushman Linotype motor, \$75; nearly new late pattern 110 v. Intertype pot, \$125; foot power Addressograph with cabinet, \$20. Write for information. Chapman Ptr. Supply, 706 S. 17 St., Omaha, Neb.

FOR SALE: 2—0000 Miehle presses; 1—2/0 Miehle press; 1—No. 3 Miehle press, all equipped with individual motor and variable speed controllers. 1—Model B Cleveland folder and feeder, automatic throughout. 1—complete Monotype outfit, caster, keyboard and pump. All fully guaranteed. Reasonable terms to reliable parties. S 390.

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UNIVERSITY GRAD., Journalism, wants reporting-editorial experience on daily, weekly. Experience on university paper, news bureau. Single, go anywhere, reasonable pay. C. W. DeGarmo, Early, Iowa.

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Air Conditioning—Humidifying Systems

B. OFFEN & CO., Transportation Bldg., Chicago, Ill. Write for pamphlet "Air Conditioning and Humidity Control."

Bookkeeping Systems, Printing Schedules

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BOOKS on advertising, art, color, photography, engraving, printing, offset, silk screen, journalism, sales, management, correspondence, etc. Trade magazines. Discounts. Lists free. Commercial Engraving Publishing Co., 34V N. Ritter Ave., Indianapolis, Ind.

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THE SULLIVAN PRINTING WORKS CO., 1962 Gilbert Ave., Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

WHOLESALE CALENDARS to printers. Do your own imprinting. Advertising Novelties, Fans, Book Matches. Write for particulars. Fleming Calendar Co., 6540 Cottage Grove Ave., Chicago, Ill.

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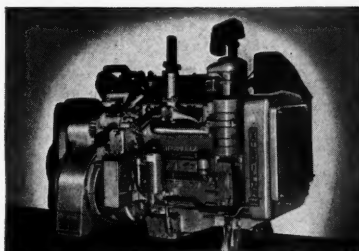
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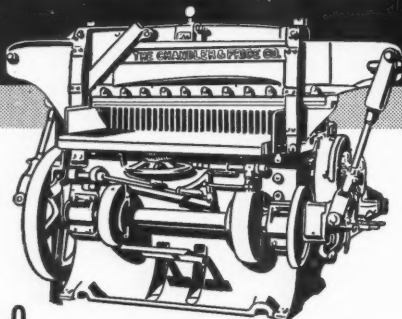
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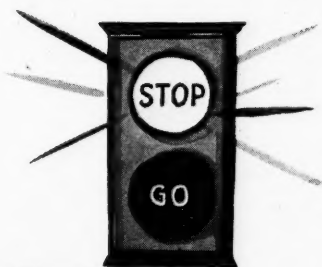
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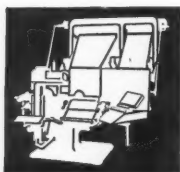
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